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Craft Australia
Autumn 1985/1

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About this issue . . .

This issue contains our annual Education Supplement, our yearly *hommage* to crafts students and teachers throughout Australia. Thanks to James Hardie Industries Limited for their continuing support.

We have tried to keep the magazine near normal while embracing 32 pages of student work. We have had to cut back the popular Galleries and Exhibitors section to two pages. It will be back in full force in Winter.

Autumn introduces a new feature on health for the craftsworker. Our **Dr Ben,** a fully qualified G.P. will take your questions and answer them in print. Address your correspondence to Dr Ben, care of the magazine.

We are also featuring the first instalment of a four part series on the restoration of John Macarthur's Elizabeth Farm in Parramatta. Many lost craft skills were revived to produce this exciting restoration.

We are working furiously on our 1985 Yearbook and expect it in June. We will not be producing the hard cover edition this year and refunds will be mailed to those who have pre-paid for the hard cover. We will be looking at functional pottery, clothing, enamelling, lace and stained glass, all in colour. There are many new talents to discover. Be sure and get your orders in early.

Remember that the Crafts Council's annual Craft Expo 1985 will be held 7-11 June at Sydney's Centrepoint. It will be well worth a trip to Sydney to see it.

Finally, as we assemble the Winter issue of ***Craft Australia,*** we see the exciting jewellery of Michael Anderson, new leatherwork from Penny Amberg, a feature on the Japanese kimono and a survey of a relatively new craft in Australia, knife-making. Ensure your copy of Winter 1985/2 by filling out a subscription coupon, now cleverly concealed inside the back cover of the magazine.

Michael Bogle

LETTERS

Please keep your letters short so we can publish as many as possible. Some letters may be edited for length.

To the Editor:

I felt that I had to write and congratulate everyone associated with the magazine ***Craft Australia*** once again.

The colour reproduction throughout is excellent and I also feel that the whole concept and presentation is so much livelier and more exciting than our British ***Crafts*** magazine. I have said so publicly on several occasions since my return!

Peter Lane
Norwich, U.K.

To the Editor,

I am an avid reader of ***Craft Australia*** and that means from cover to cover each issue. For some time now I have been noticing an advertisement that appears in the magazine for the Bali Artists Adventure Schools and naturally it has aroused not only my interest but many of my friends as well.

The reason why I am writing to you is to ask if it is at all possible for you to feature an article on the school in a future edition of ***Craft Australia***, as I am sure there are many more people in Australia who would like to know about the school as we do.

In the last issue you featured a letter from a Janet Johnson in Scotland, thank you as we are now corresponding.

I look forward to the next issue, keep up the good work.

Marilyn Corica
Bellevue, WA

We were advised by Qantas Airways on 19 November that the Bali and Korean Artists Tour has been disbanded.

To the Editor

Congratulations on the latest edition of ***Craft Australia***. I thoroughly enjoyed reading it.

Margaret Ainscow
School of Art T.C.A.E.
Launceston

To the Editor

I was really delighted to be part of the Fibre Supplement of ***Craft Australia.*** Thank-you for the opportunity to be part of it.

The colour reproduction was superb and the layout clean and pleasing.

Keep up the good work.

Liz Jeneid
Rozelle

To the Editor:

In your editorial to the most recent ***Craft Australia*** you seemed to be expressing a willingness to accept some commentary on the edition, so with the interests of the Crafts foremost in my mind, I submit the following remarks.

Firstly, overall, I thought it projected a very 'bright' stylish look and feel and I must commend you for this aspect.

A matter of serious concern, however, is the Ceramics Portfolio, 'The Individual Partnership'. It was to my mind the worst collection of rubbish that I have had to look at in a very long time. Find someone that knows something about Ceramics to examine such articles before they get into print or ***Craft Australia*** will fail to represent excellence and achievement in Craft and thus cease to have any wider historical or documentary value.

As for the cartoon, it was a tired, rather witless *cliché*, done to death in every little 'Potty' newsletter of the last hundred years. To top it off I sincerely doubt that your cartoonist has any talent for drawing, stop him — now!

In summary, Ceramics needs better attention in ***Craft Australia*** and this is not a new situation. Not that I want to see it resorting to the tawdry, commercial projection of dubious talents in the possession of over-weaning egos as revealed in your competitor. I mean sound analysis of work that represents the achievement of excellence.

All the best with ***Craft Australia***. I'm sure that your contribution to it will prove significant in due course and that this valuable publication will greatly benefit from a fresh approach.

Jeff Mincham
Cherryville, SA

To the Editor.

I have always found ***Craft Australia*** to be one of the best produced and most interesting magazines of its type of the market. In particular, the Winter '84 edition with its fabulous stained glass pictures was utterly superlative. But the Spring issue was really a big disappointment.

The cover is simply frightful. It is unattractive and nearly impossible to read, and it reminds me of a detested dress I had as a small child. My friends hated it too. What could have possessed you to put this travesty in at all, let alone on the cover?

Even inside the magazine is not up to its usual brilliant standard. Some photos are across the pages as on pages 60–61 and others have a nasty washed-out look like on page 77. Some of the photos round pages 68–69 look too pink, as if the film was old. And there are far far far too many black and white pictures.

As for that utterly revolting 'cartoon', I think it insults the intelligence of your readers. I love cartoons, but I do think they should be funny for a start, and preferably appear in the right place which is NOT ***Craft Australia.***

Please restore ***Craft Australia*** to its former magnificence. If you do not, you will have well and truly lost this reader, and judging from my friends' responses, them too.

Patricia Cornwell
North Sydney, NSW

To the Editor,

In response to your 84/4 review of the Mayfair Ceramics Award Exhibition:

Thank you Gavin Harris. I feel vulnerable without your glossary of terms (a semiotics decoder) but on the tenth rereading of 'Shared Symbols? 1984 Mayfair Ceramics Award Exhibition' I get your drift. Valid, enlightening, disturbing. As Tom Wolfe, the greatest and most disgustingly nihilistic sign reader/crap detector of them all says, Goddess Art has become a literary device. So let's play with words, and meanings!

We share conclusions, 'these works are as much a product of these times as they are in opposition to some of its dominant values', I used the phrase 'constrained by our times'. But we are poles apart. I am a humanist, yes. A believer in the Great Family of Man. But amorphous, no. A myth of eternal lyricism, no. Human moral values are real and not your slippery signs of transient times. Not absolute, not eternal, not Godly, but realisable, to be fought for. The fact that 'modernist aesthetics gave up asking 'what is beautiful, ugly, horrible?' some time ago' is an admission of its total abdication of moral responsibility and human agency. Absolutes are conducive to totalitarianism, but to believe that 'no object, no statement has a fixed meaning' is an admission of nihilism. Are we so conceited in an age of 'post modernist modernism' that we have reached a climax of civilisation, an end point of 'complexity and contradiction'? We *are* alienated but we are also utopian, a disciplined dreaming that signals a way out through human moral *choice*! All is relative but not all is responsible!

Where is the way out? God is dead. The ego replaces Godhead as ultimate signifier. The original meaning of the word 'craft' is power or amulet. The object is an amulet that takes on the power of cultural meaning, a shared signifier. In a post-modern post-industrial Godless society the modern amulet, the power of human culture, becomes the ego. The object is invested with the power of the individual maker's ego. The 'exchange value' is no longer the communication of cultural meaning but the commodity transaction of ego. I buy because I like, it satisfies my ego! The denial of ego is not a passive monkist subjection of the self but an active projection of social responsibility.

What has this to do with crafts? Everything! We need modern amulets that endure the recognition that we are human, without the need for semiotic decoders.

Dr Peter Emmett,
Director, Crafts Council Centre's Gallery, NSW

To the Editor

Today I read in **The Sun** an article by Carl Kitchen: *Art Show a fiasco* on page 13. You can read it too, so I don't have to copy the lot.

In the first paragraph it says: . . . was attacked by international art critic Clare Henry, who said it contained disgraceful and pretentious painting by 'immature artists' etc. etc. According to the Visual Arts Board *chairman* Mrs Betty Churcher the exhibition was not intended to represent Australian Art (why the hell then was it sent to an international art exhibition for $50,000) . . . so they could hear 'criticism' or 'praise' and see how their work was viewed. What a lot of rot.

At the cost of $50,000 eight young artists are sent to Scotland to hear 'criticism or praise' at their 'shamelessly poor-quality exhibition' and see how their work was viewed. What a lame excuse for wasting public funds.

This has nothing much to do with the Editor of ***Craft Australia*** I realise that, but it has something in common with the twelve pages wasted in the winter issue 1984/2 'Aboriginal Stained Glass for Araluen' by Kay Hartley.

Most of the writing is drivel, including the comments of Jonah Jones and Cedar Prest (one of Australia's leading glass craftswomen). Who proclaimed her as such? This adventure cost only $20,000 but has to be worse than the Art Exhibition in Scotland.

All that Cedar Prest has shown up to now, is that she has not the slightest clue about a design or stained glass for that matter.

She can't blame the poor Aboriginal kids and use them as an excuse for the unintelligent wish-wash, but she tries.

Twelve pages wasted is a bit much, Sir, one or two should have been sufficient as a deterrent example.

John Orval
Bullenga Rook
Victoria

To the Editor,

I am concerned at the reaction to the article by Kay Hartley entitled *Aboriginal Stained Glass for Araluen* Winter 1984/2. May I take this opportunity to stress that the community stained glass project for Araluen involved a wide cross section of 46 volunteers from the Alice Springs community and that the project was to make four sets of windows for the building of which the Yirara panels were but one quarter.

I feel embarrassed that the other volunteers who so willingly gave of their time, talent and energy to make designs and windows for the building have received scant mention and thanks. May I assure readers that their windows are equally unique to their relationship to the landscape of the Centre.

As a Community Artist it is important to me to work with all volunteers and I should have preferred for them all to have had equal recognition in this article.

Cedar Prest
Kensington, SA

To the Editor

Thank you for the special supplement on fibre with worthwhile and enjoyable articles. However, 'Precious Little Scraps — An Australian Patchwork Survey' falls short in some respects. The title seems to imply that this is an Australia-wide survey, but as far as I know it does not include any quilts from South Australia, Queensland, Victoria or Tasmania. In these states there are also committed quiltmakers bent on a thorough investigation of their medium resulting in fresh and vital images. Their work should surely be included in any article with such a title. The work of some can be seen in the selected slide register of the Crafts Council of Australia.

It is pleasing that the article includes the work of serious artists using exciting and original images; a few quilts are pleasant though hackneyed. It is most disappointing that you included at least one quilt made from a pattern in a how-to book. 'Arrows' by Norma Castaldi is made from instructions in **Contemporary Quilts** by Kay Parker (The Crossing Press). This is unexpected in a publication of the calibre of ***Craft Australia.***

I look forward to more articles on fibre in the future.

Barbara Macey
Mt. Waverley, Victoria

I confess and shoulder the blame for giving the quilt article its subtitle 'An Australian Survey'. It contained quilts from three states.

However the re-use of traditional patterns in contemporary quilts seems to be the essence of quilt-making. Certainly it is not a fault. It is the artist's adaptation of colours and fabrics that make a new statement.

The Editor.

To the Editor

Some time ago I received the Special Supplement to ***Craft Australia*** for this winter. It is a fabulous issue!! I bet I have looked at it a hundred times. I have not, however, received the regular Winter Issue 1984/2. I only mention this because last week I saw the issue for sale in one of our bookshops. Usually, subscription issues arrive ahead of theirs. If it hasn't been mailed yet, no worry, I'm quite content to keep enjoying the Supplement until it arrives. If you did mail them out simultaneously with the Supplements, however, I'm afraid mine hasn't turned up.

Margaret Zube
Hamilton, N.Z.

Every three months when we mail the magazine, a number of issues are returned to us without mailing labels. The labels simply come off. Other issues disappear in the maw of Australia Post, never to be seen again.

All subscribers should contact us as soon as you suspect your issue is lost and we will mail out a replacement as soon as possible.

The Staff of Craft Australia.

To the Editor:

Your recent editorial comment suggesting that the Crafts Board's low level funding allocation is a form of discrimination against women, is an interesting new angle on a ten year old problem.

The Crafts Board's real difficulty is that its initial 1973 allocation was relatively low. This was because crafts at that time did not have the traditional institutional or organizational base into which funds could be effectively and responsibly injected. The embryonic Crafts Council network and a few experienced professionals provided the only viable structure on which to build. Unfortunately, this early seventies disadvantage has been perpetuated by the Australia Council's policy of *pro-rata* funding increases to its Boards. This has meant that for ten years, annual increases have been tied to amounts received in the previous year and thus ultimately to that original allocation. That policy has admitted no consideration of special needs nor the enormous developments in crafts practice in the last ten years.

The dramatic growth in the crafts has been well documented in the *Crafts Inquiry* (1975) and the *Survey of Australian Attitudes to the Arts* (1980). This survey indicated that the crafts were the second most widely practised art form in Australia with some 60% of the population involved. Currently, the numbers involved with the Crafts Councils, craft centres, and specialist professional and community groups are legion. The Board is now in a position where its funding is totally inadequate to meet the overall needs for crafts development.

As we all know, the Federal arts dollar shrank in real value in the late seventies and early eighties. In this context, the Board's arguments about historical impediments, special needs, large numbers involved and popularity did not cut any ice with government or the Australia Council. However, in 1984 arguments that the *pro-rata* system disadvantaged individual artists did impress. With increased funds available, the Australia Council moved away in part from the *pro-rata* formula and the Crafts Board received $1,876,000 or a 15.8% increase on the 1983/84 basic allocations. Compared with, for example, the Theatre Board's 10.4% increase, this represented the largest

percentage increase for all the established Boards. However, the Crafts Board allocation is still only 5% of the Australia Council support for the arts budget.

The argument that the Australia Council penalises women by under-funding the crafts certainly warrants some thought. In an historical context, I believe it probably has validity because the crafts, having been predominantly the domain of women have indeed been under-valued. It could be a useful element of the Board's broader argument that a policy of *pro-rata* budget increases discriminates against those Boards whose priority concerns are individual artists and innovative practice.

David Williams, Director Crafts Board.

To the Editor:

Dear Doctor,

Can you help me? I am suffering from a chronic disease. It has got to the stage where I feel quite ill whenever the words 'Crafts Board' are mentioned. The situation became rather worrying when last weekend I walked into a small room and was spontaneously sick. You see, for the last four years I have been diagnosed as a ceramic student. But now as I approach the end of my Course I have been struck a mortal blow. Next year I may be labelled an 'emerging artist'.

This occurrence can be likened to the lifecycle of the butterfly. It begins as an egg then becomes a common caterpillar which grows full of nutrients. It then undergoes a curious metamorphosis turning into a wonderous *Lepidoptera*. This stunning specimen usually lives about four days. A sad ending really.

Anyway getting back to my case, I have been cocooned at Melbourne College of Advanced Education and will soon be released into the wide world. If I show my *own* work next year **The Age** might even review me (they don't review student work, you know). After the review, if it is very favourable an important bow-tied collector or entomologist may acquire a work and bury it in a dark St. Kilda Road catacomb, never to be seen again. There is nothing wrong with that unless, by chance, someone wants to see my work. You see, in Australia a person who makes sculpture of clay is a bit hard to label: Is he a butterfly or a moth? It is very hard to tell these days.

However this is all incidental to my chronic illness. The outside world is not what you think it is, Botanical Gardens and rose beds. For instance, on the weekend I ventured into the Annual Potters Cottage Invitational Award. It was like time-travelling to 1975. All those prehistoric pots, dated platters and blue-green-brown blobs. Michael Chanter pieces nearly cured me but I was overwhelmed by a feeling of claustrophobia, imagine standing in the middle of a room and being able to touch all four walls if you stretch. Then picture about thirty pedestals, two thousand pieces of clay and a dressing table. Feeling woozy?

Well, after recovering from this ordeal I thought why not apply for a grant from the Crafts Board? Put on my own exhibition even . . . make it in the big time. Well this euphoria was short lived. You see, if you really need financial support, are just starting out, are enthusiastic but don't know the right people you may as well give up, get a decent job or something. If, on the other hand, you've got around, and can show your talent by quoting your number of one-person exhibitions, previous grants obtained, are a college lecturer (past or present) with lots of contacts but little creativity then you're a good bet to get help. There is apparently a scheme that if you are over forty and your work has been the same for ten years then you can obtain a grant every year for the rest of your life.

I do hope that as I emerge from College on November 16th this year I can flutter more than four days. Can you suggest any medication?

Yours fleetingly,

Simon Normand
4th Year B.Ed (Art and Crafts) student
Melbourne, Victoria

A classical case of sick transit gloria mundi. Sorry Simon, there is no known cure.

The Editor.

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For further information contact
Geoff Parr, Director, Tasmanian School of Art, University of Tasmania, GPO Box 252C, HOBART, Australia, 7001.
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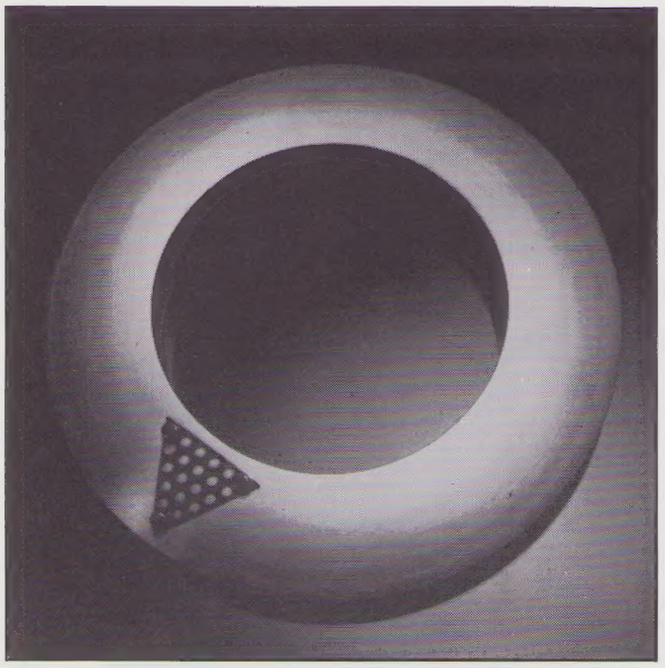

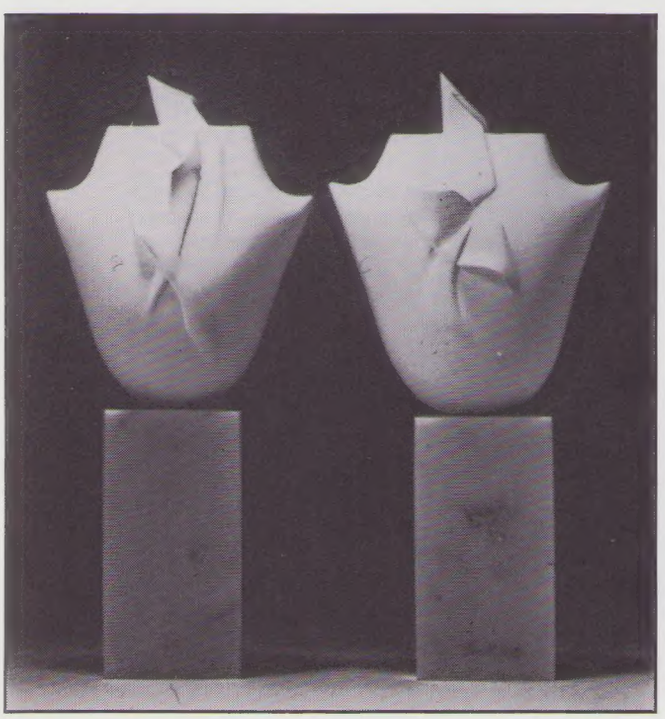

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Course entry enquiries: John Teschendorff, Co-ordinator of Studies. Telephone: (03) 341 8291.

Information on specific areas within the course: Mr Howard Tozer, Head of the Department of Crafts – Telephone: (03) 341 8381 – or Mr Robert Treseder, Head of the Department of Art and Design – Telephone: (03) 341 8389.

General information on the College: Information Officer, Registrar's Department, Melbourne College of Advanced Education, Carlton Campus, 757 Swanston Street, Carlton, Victoria 3053. Telephone: (03) 341 8624.

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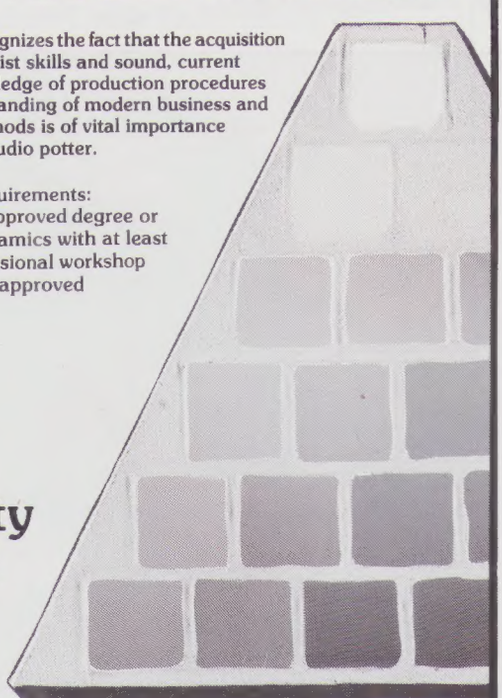

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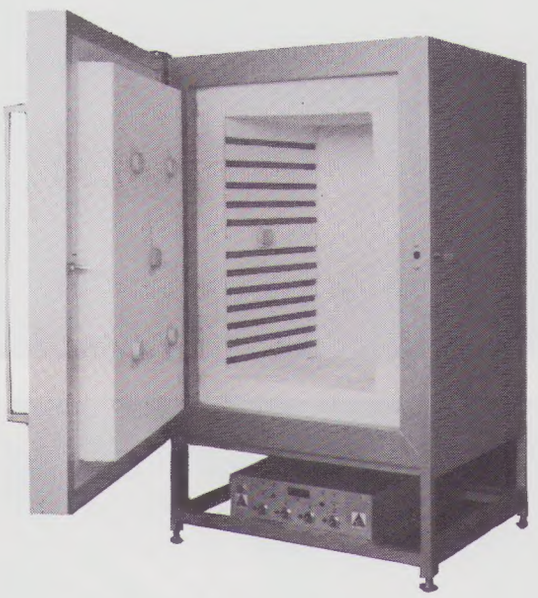

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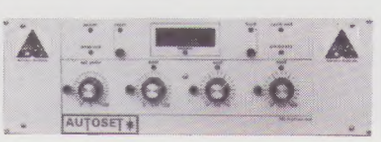

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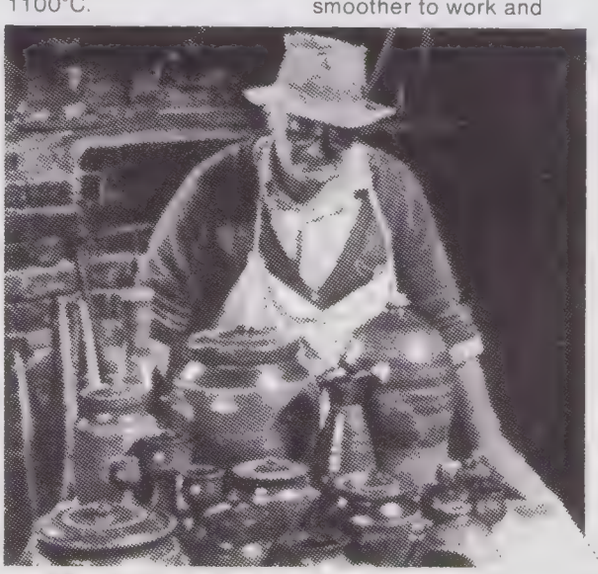

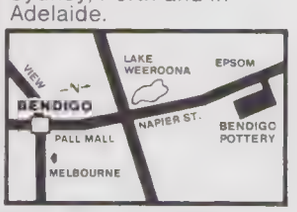

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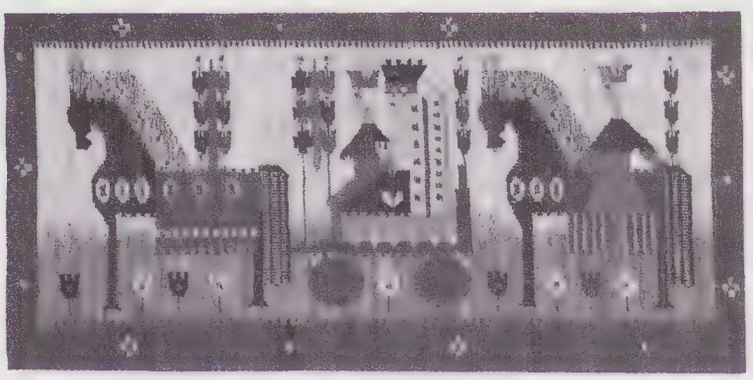

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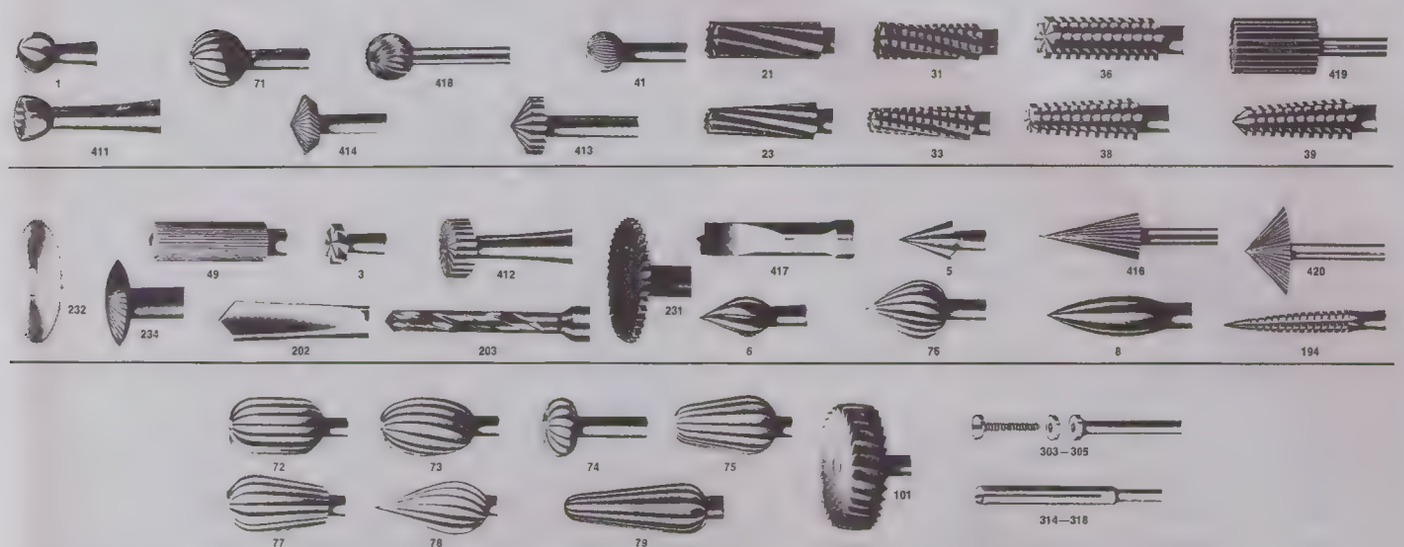

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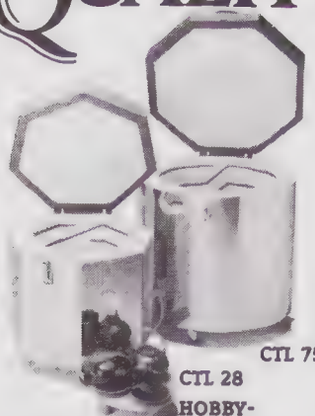

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Depth: 79cm (31")	79cm (31")
Height: 68cm (27")	91cm (36")

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Depth: 114cm (45")
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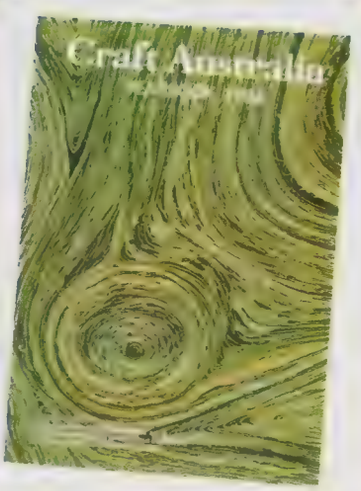

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Australian Enamelling

Selections, Decisions and Revisions

Michael Bogle

1

Enamelling is like painting with glass. Colour pigments are mixed in a vitreous medium then fused with heat into a glassy solid. Traditionally, enamellers fuse their colours to metal but enamel can be fused to glass or ceramics as well. In fact, pottery glazes are technically very similar to enamels. For example, glazes and enamels are both fired and fused to objects to reveal their true colours.

Enamelling in Australia is a long-established craft although it has never been widely practised and rarely formally taught. ***Craft Australia*** decided to look into enamelling after learning how much activity there was from the Enameller's Association. Enamellers were scouted out and a selection made from over 23 artists. Some early Australian enamellers were discovered too. While this feature will only look at a few selected enamellers, the ***Craft Australia Yearbook*** 1985 will feature many more.

Fine enamelling is a demanding art form. Some enamels are translucent, others opaque. Some colours are radically altered by firings, others are not. To complicate it further, enamels come in pastes, lumps, powders, sheets and threads. Enamels seem to come in everything but flavours. An enameller needs to know **exactly** what to do and what to use to achieve the sought-after effects.

Within enamelling there seem to be two schools: the jewellery tradition and the painting tradition. Most enamellers seem to have learned their craft through a jewellery course. The jewellers have inherited the rich traditions of *cloisonné* and *champlevé*. *Cloisonné* relies on the use of *cloisons* or metal cells to separate the enamel colours into sections. *Champlevé* relies on grooves engraved into metal grounds, then filled with colours. While there are many other enamelling techniques, these two widely used approaches provide the control and delicacy most associated with jewellery.

Enamellers working within the painting tradition have varied backgrounds. Some have no formal training, a

1. Jenny Gore. *From Silver Sands to Sellick's Beach.* 935 x 480mm. 1982. Photo Gary Benson.

2. Rhonda Thiele. *Shoreline.* Plaque. 20 cm x 60 cm. Three tile enamel.

1

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1. Don Ross. *Ritual Cabinet*. Pendant/ Table Sculpture. 140 mm × 45 mm. Constructed, cast, etched and enamelling. Gilded inserts and door panels. Removable chain. Sterling silver.

2. Howard Tozer. *Plate*. 300 mm diameter. *Cloisonné*.

3. Debbie Sheezel. *Enamel painting*. 65 cm × 75 cm. Opaque and transparent enamels with lustres. Commissioned for racing trophy.

3

few are jewellers, while others are actually painters or designers. Many of these artists work in *Limoge* enamelling or simply, painted enamelling. While there is a formal tradition of landscape, portraiture and genre scenes in enamel painting, most enamellers ignore it. The painting style can be abstract or remarkably realistic with infinite nuances between these two poles.

Naturally, there is a lot of movement amongst enamellers. Those from the jewellery tradition often incorporate painting techniques while enamel painters use jewellery processes to get the control and representations they desire.

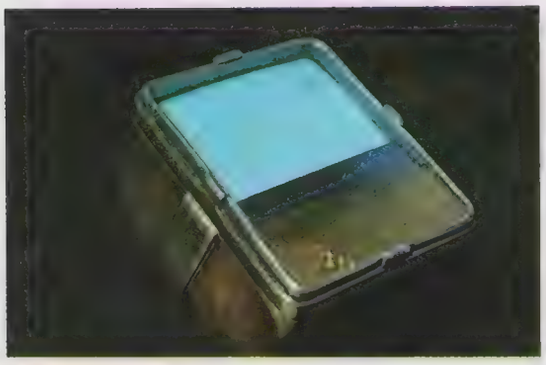
In addition, both schools draw on a number of special effects. Some artists use gold or silver for *cloisons* while others use translucent hues over low sculptural reliefs of precious metals (*bassé taile*). The traditions of the discipline are plentiful and there are many techniques to explore.

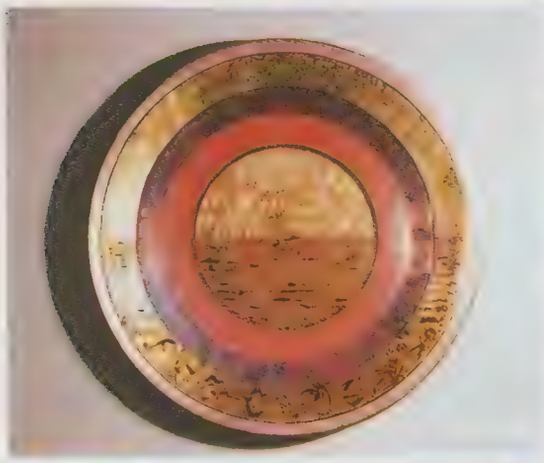
Outside the enamelling discipline, there are artists working in an enamelling style but relying on plastic resins rather than vitreous materials. There are also some Australians using enamels on glass. ***Craft Australia*** has tried to take in as many of these as possible.

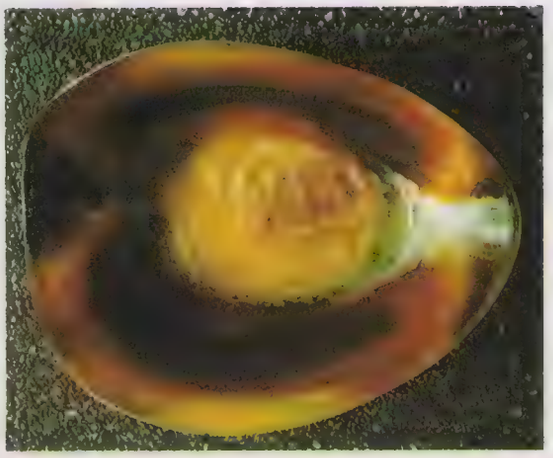
Amongst Australian enamellers, Queenslander Don Ross occupies a unique position. While he often works in jewellery, some of his work is of sculpture size. His *Ritual Cabinet* demonstrates his versatility in handling metal, enamels and sculptural principles. Like many painterly enamellers, he finds *cloisonné* restricting. Don's *Ritual Cabinet* travelled in a recent European Exhibition Tour.

Jenny Gore is another enameller who enjoys painting. Like most enamellers, she trained as a jeweller. Her panels combine technique and technical innovations to good effect. A recent trip overseas has resulted in more pictorial work, a departure from her somewhat abstract (yet approachable) earlier panels. Her recent more visually accessible work allows more of this South Australian's wit and humour to emerge.

Jenny has given many workshops and her enamelled containers set a good example for the novice enamellers under her instruction.







4. Kerry Stelling. *Stradbroke Island Beach Box*. 75 mm length. Enamel, titanium married metal and copper gilt.

5. Ian Were. *Plate*. 300 mm diameter.

6. Howard Tozer. *Box*. 8 cm high × 10 cm diameter. *Repoussé* copper with transparent brown enamel.

7. Jenny Gore. *Pod Bowl*. 40 cm long, 28 cm wide, 16 cm deep.

8. Carolyn Delzoppo. *Brooch*. 4 cm × 3 cm. Sterling and fine silver, *cloisonné* enamel.

9. Susan Grace Branch. *Out of the Garden* — Noon. Bracelet. 100 mm diameter. Articulated. Sterling silver, 9ct gold, enamel, *pliqué-a-jour*.

10. Susan Grace Branch. *Out of the Garden* — Earth 1. Bracelet. 100 mm diameter. Reverse side. Sterling silver, 9ct gold, enamel, *pliqué-a-jour*.

Debbie Sheezel is a Victorian artist who also works in containers and painted panels. Debbie studied at the National Gallery Art School but later discovered enamelling at the Collingwood Technical College. She's been working in enamels for 18 years but says she's still experimenting. Her stylistic range is quite wide and ***Craft Australia*** has chosen one of her more 'impressionistic' enamels for reproduction.

Rhonda Thiele works with enamelled panels too, but uses enamelling powder rather than pastes. She does her own firing and finds the multiple firings required for her complex compositions very demanding. Rhonda's work uses the hues now so closely associated with Australian landscape and considers that enamelling is '. . . no place for accident'.

In spite of the painterly enamellers we've assembled, the painting style in enamelling is the exception rather than the rule. The embellishment of containers, platters and bowls is the most popular enamelling pursuit. It is also the introduction to enamelling for most hobby enamellers. Once the mysteries of two-dimensional design are mastered, enamellers can move on to more complex shapes or refine their personal styles.

Howard Tozer of Victoria is one of Australia's senior enamellers. And he has developed a distinct personal style. His vessels and containers demonstrate remarkable technique and control.

Howard works in *repoussé*, foils and *cloisonné* and his concentration on technique has led him to almost exclusively rely on geometric forms. As Howard says, 'enamelling is one of the most challenging skills of the goldsmith and silversmith . . .'.

Ian Were is an Adelaide artist who has worked in enamelled vessels but now moved on to explore other directions. Ian no longer produces vessels but a discussion of Australian enamelling would not be complete without mentioning his contribution. Ian's works are modern in that they ignore precedent and tradition in enamelling. His well-know helmet series, seen at the Adelaide Festival last year, used enamelling merely as a coating for a series of extra-rational headgear. These works seemed coincidentally enamelled.

1. Jacquie Sprogoe. *Brooch*. 3 cm high × 5 cm wide. Cast, etched, enamelled and oxidised sterling silver.

2. Carolyn Delzoppo. *Neckpiece and earrings*. 3 cm square. Sterling and fine silver, *cloisonné* enamel, turquoise.

3. Helen Aitken Kuhnen. *Brooch*. 60 mm diameter. Transparent enamel, sterling silver.

4. Jan and Ted Arundell. *Two pendants*. 50 mm × 30 mm. Polyester and silver.

5. Christine Hardiman. *Wrist Discs*. Bracelets. 85 mm diameter. Aluminium PVC covered wire, acrylic with copper rivets.

6. Stephen Craig. *Spotted crabs*. 200 mm. Resin, steel.

7. Ingrid Kellenbach. *Brooch on wall panel*. 300 mm × 240 mm. Mirrored acrylic, acrylic and enamel.

Kerry Stelling is a graduate of the RMIT gold and silver-smithing department who now works in Queensland. Her *Stradbroke Island Beach Box* is an amalgam of titanium, copper and other metals, embellished with enamels. Much of her work reveals her drawing ability and interest in pictorial composition. Kerry presently teaches at the Brisbane College of Art.

While many of the enamellers examined thus far come from metal or jewellery training, they chose to use their enamels as a painting medium. The traditional vessels so often associated with enamels bridge the gap between the painting tradition and jewellery.

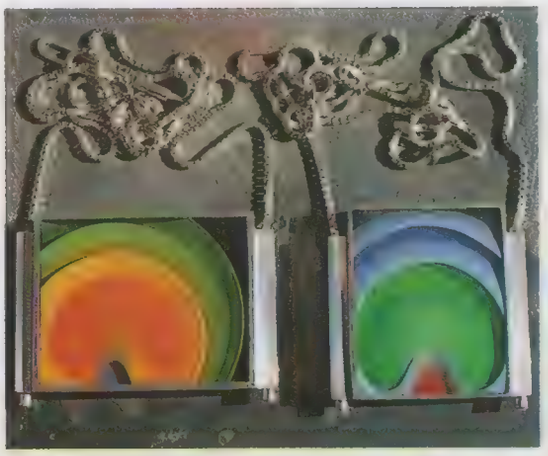
Most contemporary jewellers working with enamels seem to find the painting and vessel styles of little interest. And why should they? Few art forms are as visible and exciting as contemporary jewellery.

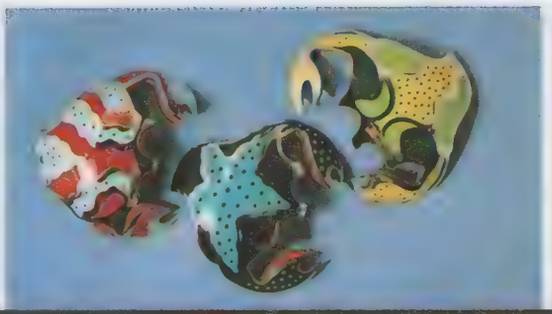
Carolyn Delzoppo is a successful jeweller and an enameller's enameller. She studied jewellery at Randwick Technical College in Sydney and won the 1980 DeBeers Diamond Design award as a student. Her earlier work in *cloisonné* was almost mathematical in its precision. Her more recent work reveals her continuing interest in geometry's surprises and her imagination has invented some zany rhomboids not hereto found in nature. Carolyn's style will have many imitators.

Helen Aitken Kuhnen is another innovative jeweller and enameller but she prefers organic forms. Her work is very successful abroad and she has had many exhibitions in Europe. Her brooches use transparent enamels on sterling and seem technically flawless. Helen presently teaches enamelling part-time at RMIT.

The West Australian Jacquie Sprogoe is another jeweller-enameller who teaches. Her brooches have a rough-hewn quality, especially when compared to her contemporaries. Jacquie's work has the spontaneous air of a found object. But the swirl of her enamels is contained by the rather massive silver borders of her work.

Susan Branch also lives in Western Australia but is presently studying in the United States. Her work shows a near obsessive concern with finish and a rigorous high-tech approach to design. This very





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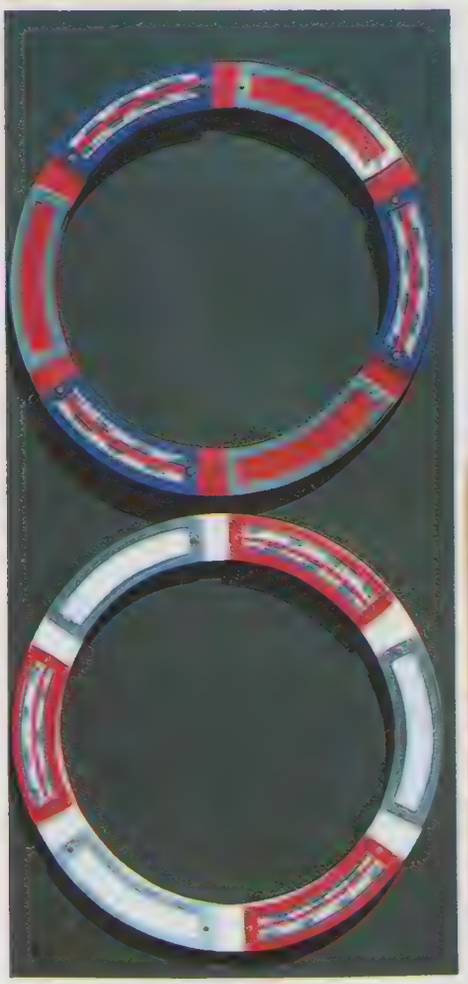

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contemporary approach to jewellery finishes and design is a hallmark in many Western Australian jewellers.

Jan and Ted Arundell are British-born New Australians who came to Australia in the 1970s. Both are jewellers and both use plastic in their work. They were selected for this feature as their work resembles enamelling in concept, if not in execution. Many of the polyester plastic hues have the same translucency found in enamelling. Jan and Ted live in Tasmania and both were recently featured in Allan Moult's new book on Australian Craftspeople.

Christine Hardiman studied jewellery in Melbourne and maintains a studio in Canterbury. She too has chosen modern plastics as a medium. Her bracelets or wrist discs use aluminium, acrylic and copper. Once again, the lustre of her plastics closely resembles enamelling and the enclosures of colours are much like heavy-bordered *cloisonné*.

The work of Stephen Craig and Ingrid Kellenbach defies category. Ingrid is a W.A. jeweller with training at WAIT. Her brooches and their conceptual settings are outside the conventions of jewellery and enamelling. Is it the play on vanity that inspires the mirrored settings of her work? Is vanity the secret kernel of jewellery? Ingrid seems sure of the answer.

None of the conceits of jewellery apply to the original work of Stephen Craig. Stephen works in metal and uses plastics as pure colour for his metalwork. Some of his plastics work as enamels. That is, he fills voids and introduces large two-dimensional areas of colour. Stephen has the advantage of working outside tradition.

These painters, jewellers and metalsmiths working with enamels are only a small selection of the artists ***Craft Australia*** has uncovered. Our ***Yearbook*** will introduce many more contemporary craftspeople along with numerous remarkable examples of historic Australian enamelling.

It's obvious Australian enamelling is an art form with a past, present and future.

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Josef Hoffmann The Decorative Arts of Vienna

The National Gallery of Victoria, Melbourne

The National Gallery of Victoria holds an internationally significant collection of Viennese decorative art from the Golden Age around 1900. The ensemble was once part of five rooms of the Gallia family apartments in Vienna. In 1939, a large part of the furnishings were installed in a harbourside home in Sydney. The collection was later purchased by the Gallery in 1976. Last year, many objects were placed on display in Melbourne. The collection forms a valuable resource for Australian artists.

Part of a *suite of ebonized wood furniture* designed by Josef Hoffmann and made by J Soulek for the hall of the Viennese apartment of Moriz and Hermine Gallia, 1913. The rug, also designed by Hoffmann, was made by Johann Backhausen and Son for the dining room of the apartment.

Terence Lane

The recent spate of books, articles and exhibitions on various aspects of Viennese culture around 1900 has firmly established the capital of the vast Austro-Hungarian empire as one of the birthplaces of modernism. A unique set of circumstances, a long period of peace and economic expansion in the Dual Monarchy, the appearance of a vigorous and enlightened set of patrons and, most importantly, the emergence of a group of brilliant artists, architects and designers, made possible the remarkable flowering of the arts in that city.

The architect, Josef Hoffmann, is central to the Viennese renaissance. Born in Moravia in 1870, he came to Vienna in 1892 to study at the Academy of Art. Under the architect Otto Wagner, he was introduced to the principles of functional design and the need for an architecture which grew out of and was an expression of modern life. Hoffmann graduated in 1895 and was awarded the *Prix de Rome* that enabled him to study architecture in Italy and on the Dalmatian coast.

Returning to Vienna in 1896, he worked for a time in Wagner's studio. In 1897, with fellow architect, Joseph Olbrich, designer Kolo Moser, painters Gustav Klimt, Carl Moll and others, he broke away from the official Art Centre to found the independent Vienna Secession. He participated in the formulation of the Secession's manifesto: the integration of life and art and the dissolution of the barriers between the fine and applied arts. His designs at this time were predominantly in the curvilinear *Art Nouveau* style, but in the early years of the 20th century, partly under the influence of the Scottish designer, Charles Rennie Mackintosh, and the English Arts and Crafts Movement, he turned increasingly to a vocabulary of cubic and other geometric forms.

In 1903, with Kolo Moser and the financier, Fritz Waerndorfer, he founded the *Wiener Werkstaette*, a group of craft studios for the production of well-designed, hand-made objects. The *Werkstaette* was initially a very small organisation but was soon capable of erecting, furnishing and decorating whole buildings. In one of its first major commissions, the *Palais Stoclet* in Brussels, it realised Hoffmann's dream of creating a *gesamtkunstwerk* or totally integrated work of art. No detail of the interior, exterior and grounds of the building escaped his attention. He and a team of artists and craftspeople worked on the commission from 1905 to 1911.

With the First World War, which stripped Austria of its empire and reduced it to a small, land-locked republic, Hoffmann's output was curtailed. During the 1920s and 1930s however, he produced an impressive number of buildings, including the Austrian Pavilion at the 1925 Paris Exhibition. He continued to practise as an architect until the time of his death in Vienna on 7 May, 1956.

After a long period of critical neglect, he has emerged as one of the key figures in the history of 20th century architecture and design, a pioneer of the International Style and a precursor and major exponent of the *Art Deco* and *Moderne* styles of the 1920s and 1930s. More recently, he has been hailed as a harbinger of 1980s Post-Modernism, influencing, in his distinctive use of ornament and the classical vocabulary, contemporary architects and designers.

Visitors to the National Gallery of Victoria between 11 April and 10 June 1984 had the opportunity of seeing, in the *Vienna 1913: Josef Hoffmann's Gallia Apartment* exhibition, a broad sample of the work of Hoffmann and some of his contemporaries in pre-War Vienna. The core of the exhibition was the Gallery's *Gallia Collection*. Totalling over one hundred items, this collection comprises a substantial part of the contents

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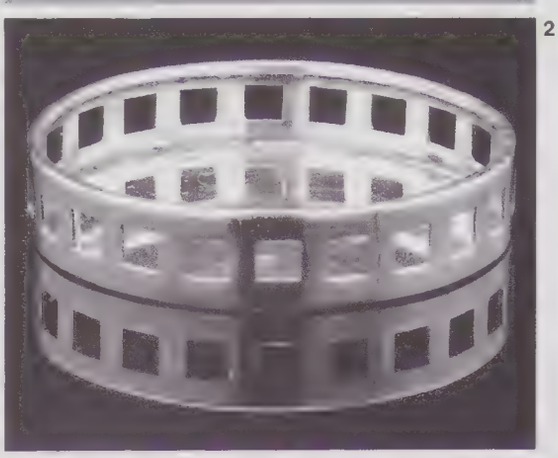

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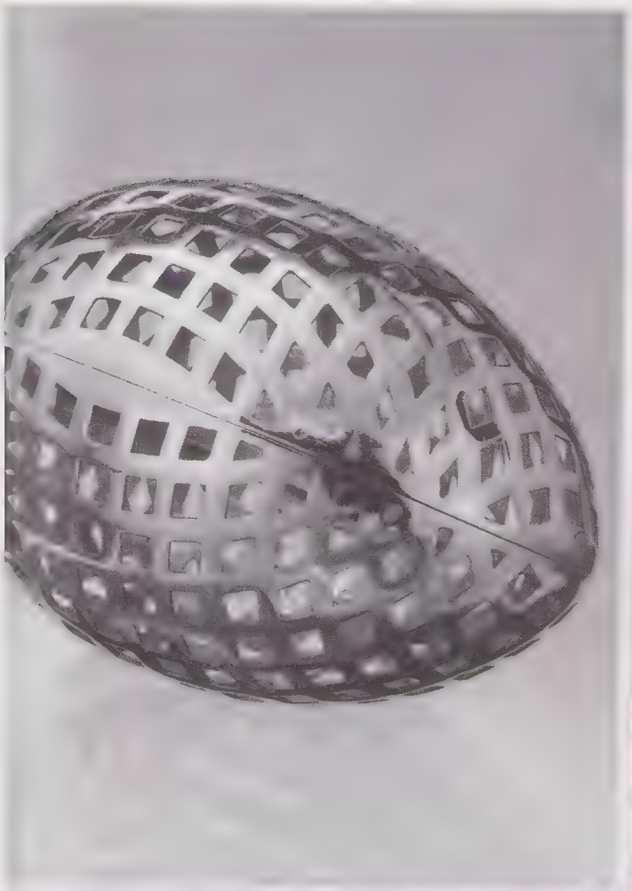
of a suite of five rooms which Hoffmann designed in 1913 for the Viennese apartment of the industrialist and art patron, Moriz Gallia, and his wife, Hermine.

The Gallia's were patrons of the 'new art' of 1900, the painting of the Secession movement and the craft production of the *Wiener Werkstaette*. Hoffmann provided them with a stylish backdrop for their collection. His commission included the provision of designs for the plasterwork, woodwork, free-standing and built-in furniture, wall hangings, floor coverings and light fittings for the five principal reception rooms of the apartment: the hall, *boudoir, salon*, smoking room and dining room. The interiors were executed under his supervision by leading Viennese crafts-workers.

The Gallia family enjoyed only one season in their new apartment. With the declaration of war in 1914, social life in Vienna was curtailed. Moriz Gallia died in 1918 and Hermine Gallia lived on in the apartment until her death in 1936. The five Hoffmann rooms were then dismantled and their contents divided amongst her three surviving children. In 1939, just before the outbreak of the Second World War, the greater part of the collection was brought to Sydney. It stood in a harbourside apartment until 1976, when it was acquired by the National Gallery of Victoria.



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1. One of a set of *silver menu holders* designed by Josef Hoffmann and made by the *Wiener Werkstaette* in c. 1910. 3.8 x 3.8 cm.

2. One of a set of *six silver coasters* designed by Kolo Moser and made by the *Wiener Werkstaette* in c. 1905. 0.9 x 4.8 cm.

3. *Silver box* designed by Kolo Moser and made by Adolf Erbrich of the *Wiener Werkstaette* in c. 1904–05. 8.6 x 8.6 cm.

4. One of a pair of *earthenware fruit stands* made by *Gmundner Keramik* in c. 1910–12. 17.7 x 23 cm.

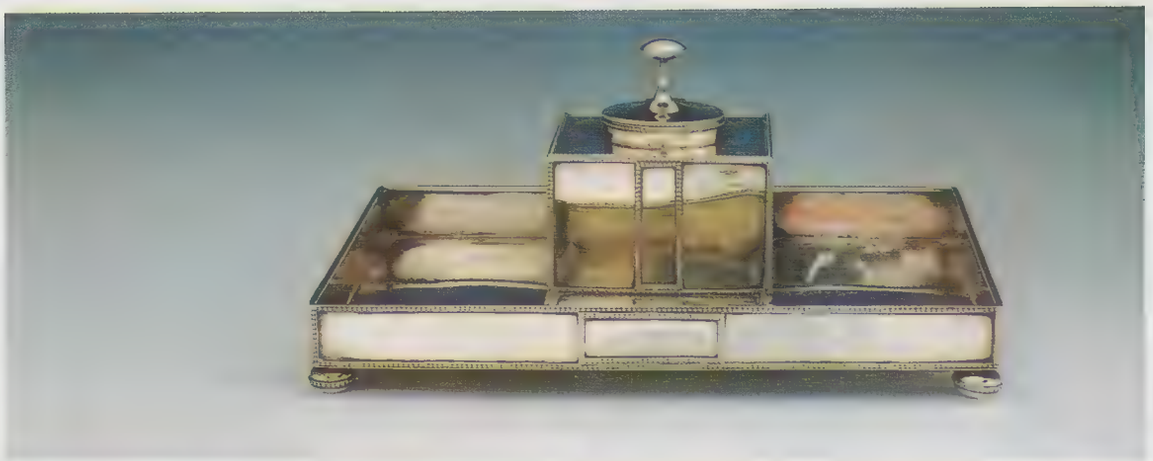
5. *Fruit basket.* Silver and ivory designed by Josef Hoffmann and made by the *Wiener Werkstaette*, c. 1905. 16 x 19.3 cm.

1. *Inkstand*. Silver, designed by Josef Hoffmann and made by the *Wiener Werkstaette*, c. 1908. 12.5 x 29 cm.

2. *Sweet basket*. Silver, shell and *lapis lazuli* designed by Kolo Moser and made by Josef Holi of the *Wiener Werkstaette*, 1913. The basket bears the monogram of Hermine Gallia. 14.8 x 19 cm.

3. *Cartoon* design by Josef Hoffmann for the salon rug of the Gallia apartment. 109 x 101.5 cm. The rug is in the National Gallery of Victoria.

4. Page from a 1913 swatch book of *Wiener Werkstaette* silks. The silk was designed by Josef Hoffmann. 18 x 11.2 cm.



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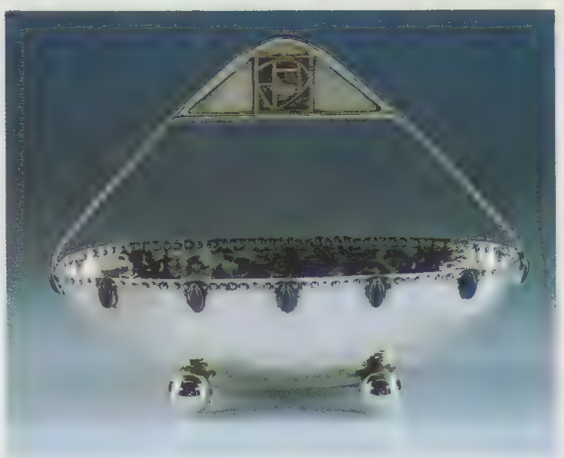

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Three rooms in the Gallia's Viennese apartment, the hall, boudoir and smoking room, were recreated in the *Vienna 1913* exhibition, with additional galleries devoted to documentation and the display of textiles, silver, glass, leather and works on paper. The Gallery's holdings were supplemented by several important loans, most notably Gustav Klimt's full-length portrait of Hermine Gallia, from the National Gallery, London and the design papers for the five rugs and carpets from Johann Backhausen & Son, Vienna, the original manufacturers.

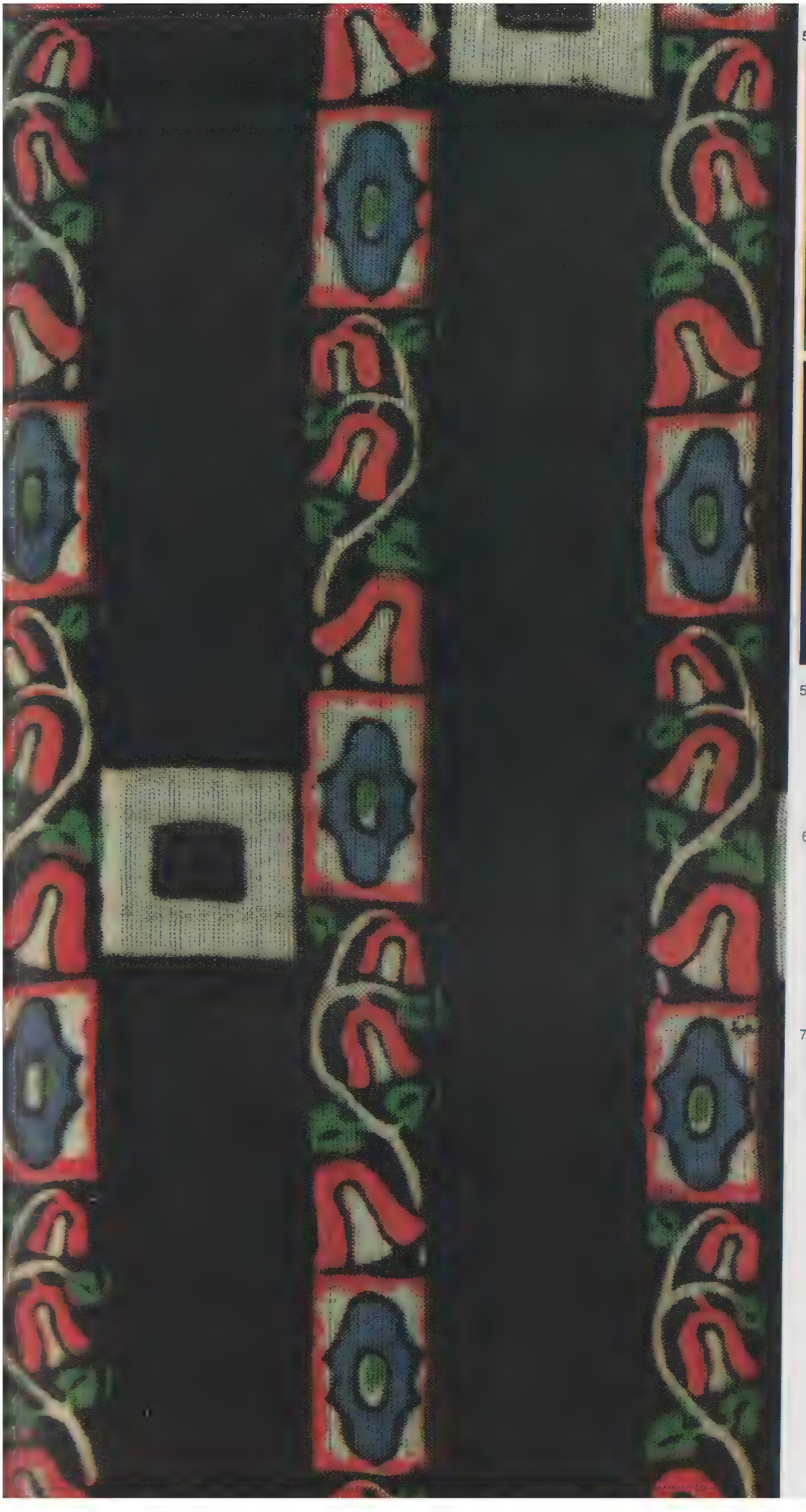
Furniture

As a furniture designer, Hoffmann drew for inspiration on the styles of the past, the gold and white palace furniture of 18th century Vienna, Empire, *Biedermier* and even peasant furniture. He synthesised these styles and imbued them with the spirit of the 20th century. So advanced were his designs that they anticipated, often by twenty or twenty-five years, popular furniture styles in Europe and America.

Whilst focusing on the work of Josef Hoffmann, the *Vienna 1913* exhibition was just as much a celebration of the *Wiener Werkstaette*. Vienna, like Florence, has a long craft tradition, Viennese leatherwork, bronzes and enamel-work being renowned throughout Europe. The *Werkstaette* drew upon this reservoir of skills, revitalising and giving new directions to many of the crafts.

Silver

The production of the *Werkstaette*'s various studios, particularly its silver workshop, was well represented in the exhibition. Hoffmann and Moser were the principal designers in the early years and no item of domestic use was too small or specialised for them to turn their attention to. As well as designing grand garnitures, inkstands and the like, they endowed humble objects, such as menu holders and liqueur glass coasters, with an equal 'presence' and measure



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5. Printed silk designed by K. Krennek and printed by the *Wiener Werkstaette* in c. 1913. 18 x 11.2 cm. From a swatch book of *Wiener Werkstaette* silks.

6. *Wood clock*. Ebonized, designed in 1913 by Josef Hoffmann and made by Wenzel Hollmann (case) and Oskar Meindl (movement) for the smoking room of the Gallia apartment, Vienna. 40.6 x 24.3 cm.

7. *Figure*. Earthenware *Lady With a Heart* modelled by Michael Powolny and made by *Wiener Keramik* in c. 1910. 26.5 cm. Purchased through the Art Foundation of Victoria 1982.

of style. A rigorous geometry and sense of cubic form invariably underlie these elegant designs and are particularly evident in the *gitterwerk* or screenwork vessels of both designers.

Leather

The *Werkstaette*'s leather workshop was also supplied with designs by Hoffmann, drawings for baskets, trays, notebook covers, photograph albums and desk sets. The broad flat surfaces of leather were stamped with taut designs of elongated rectangles, triangles and lozenges, usually in gold leaf.

Glass

Similar designs are to be seen on the enamelled glass beakers which Hoffmann designed to commemorate Austria's participation in the First World War. He also designed ranges of bell and inverted-bell shaped vessels which were produced, faceted or plain, in pale blue, violet, uranium green and opalescent white glass. Clear and bubble glass versions of some of these shapes were decorated in vibrant enamel colours with folk or expressionistic designs by other *Werkstaette* designers, particularly the women artists, Lotte Fochler and Fritzi Loew. The *Werkstaette* had no furnace of its own and all these vessels were made by commercial Austrian glasshouses, such as Loetz, Meyrs, Neff and Johann Oertel & Co.

Ceramics

Similarly, there were ceramic kilns at the *Werkstaette* in the pre-War period. The organisation did, however, have close links with several of the Viennese commercial potteries and factories like *Wiener Keramik* produced designs which parallel the *Werkstaette*'s production in other media. *Wiener Keramik* was set up in 1905 by Berthold Loeffler and Michael Powolny. Loeffler's strong geometric forms are tempered by decoration of disarming simplicity and elegance, whilst Powolny's designs belong more to the world of Klimt than that of Hoffmann.

The embracing figures of the Iron Man, guardian of the city of Vienna, and the Danube Nymph on the *bonbonniere* of c. 1908 are clearly inspired by Klimt's *The Kiss* of 1907-08. Another figure of the same period, the hieratic *Lady with a Heart*, exhibits a similar blend of cool eroticism and strict formalism. The undecorated white surfaces serve as a perfect foil for the sumptuously gilded and coloured surfaces. Exquisite figures such as these were very much to the Viennese taste and filled the vitrines and cabinets of sophisticated collectors like the Gallias.

Textiles

Viennese textiles of the period were well represented in the *Vienna 1913* exhibition. Hoffmann's designs for the Gallia rugs and carpets are strongly patterned and coloured, showing his debt to the rich tradition of Austro-Hungarian folk art. A group of draw-string bags and other fashion accessories encased in brilliantly coloured glass and metallic beads in abstract and semi-naturalistic patterns demonstrates the high standards of craftsmanship and design which prevailed in the *Werkstaette*'s embroidery studio.

The highlight, though, of the Gallia textiles is a swatch book of *Werkstaette* silks. The book contains over two hundred samples of printed silks by designers such as Hoffmann, Lotte Fochler, C.O. Czeschka, Kolo Moser and Dagobert Peche. The swatches, individually labelled with the name of the designer, the pattern and the price, conjure up a vivid picture of fashionable life in pre-War Vienna. *The Studio* commented on these silks at the time: 'The designs are in every case original, unmistakably Viennese; their beauty and refinement are undeniable, as are the workmanship and the quality of the silk.' Amongst an extraordinary array of talent and virtuosity, Hoffmann stands out. His designs are distinguished by a superbly controlled use of pattern, colour and ornament.

The *Vienna 1913* exhibition offered viewers a glimpse of a brilliant but short-lived period of Austrian art and design, enabling them to experience at first hand the distinctive blend of austere modernism and elegant ornamentation for which the city was famed in the early years of the 20th century. After the closure of the exhibition, the Gallia Collection will be assimilated into the Gallery's permanent and semi-permanent displays. Groups of furniture from the various suites will be exhibited from time to time in the European Gallery until a more permanent home is found for the collection in an installation devoted to 19th and 20th century innovative design.

Terence Lane is the Senior Curator of Decorative Arts, National Gallery of Victoria.

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1. *Glass tumbler*. Enamelled, designed by Josef Hoffmann in c. 1916 and made by Johann Oertel and Co. The tumbler commemorates Austria's involvement in the First World War. 10.2 x 6.7 cm.

2. *Tumbler*. Earthenware, designed by Berthold Loeffler and made by *Vereinigte Wiener* and *Gmundner Keramik* in c. 1912. 9.5 x 7.3 cm.

3. *'Bubble' glass vase* with enamel decorations by Mathilde Floegl, 1916. The vase, which commemorates Austria's participation in World War I, was probably made by Johann Oertel & Co. for the *Wiener Werkstaette*. 15.2 x 11.5 cm.

4. Pair of *opaline glass goblets* designed by Josef Hoffmann and made by Johann Loetz for the *Wiener Werkstaette* in c. 1915. 14.8 x 7.9 cm.

5. *Key basket*. Leather, designed by Josef Hoffmann and made by the *Wiener Werkstaette* in 1910–15. 11.5 x 19.4 cm.

6. *Desk pad*. Stamped leather, designed by Josef Hoffmann and made by the *Wiener Werkstaette*, c. 1910–15. L. 32.5cm, W. 36cm.

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The Jimmy Possum Chair

Michael Gill

The Jimmy Possum chair is in the Australian National Gallery. There is some disagreement about its wood and its date of manufacture. The Gallery lists it as blackwood but other sources suggest it contains some 'hardwood' as well. It is dated at about 1925 but other authorities consider it about 1900.

Everyone, however, seems agreed the roots of this beautiful chair lie deep in the English Windsor tradition of country chair making; its basic structure casts it undeniably in this Windsor mould. The slab seat is at the structural heart of a chair whose members are mostly round, and socketed into bored mortises.

Mister Possum apparently lived and worked in the bush in the Deloraine district of northern Tasmania (suggested as possible haunts are the Scott Family Property, Entally, Hadspen, Chudleigh and Mole Creek).

Jimmy Possum Chair 109 x 62.5 x 47 cms. blackwood (Acacia melanoxylon) c.1925. Gift of Diana Cameron, 1981. Australian National Gallery.

He made his home in a hollow tree with, perhaps, a skillion shack attached and fashioned his chairs from the materials closest to hand. But, unlike his frozen English comrades (literally pumping out their legs, spindles and stretchers in the winter woods around High Wycombe) Jimmy Possum had no pole lathe.

There is not a single turned member in his chair. He shaped his stock no more than necessary, often using sticks and stripped poles for legs and spindles.

The chair is yet further from the Windsor model in its total absence of stretchers. The fine simple design, drawing the legs right up through the seat to anchor in the arms eliminates the necessity for any bracing below seat level.

And where are the curves that are the very heart of the Windsor chair tradition? Is there such a thing as a Windsor without its steamed yew or ash back-bow or even in the most severe of comb-back chairs, at least a gentle sweep in the back-rail and slats? The wheelwright, it is said, played an influential part in the birth of the Windsor chair — its spokes and splats and spindles, its bows and bends are an intrinsic feature of its spirit.

But Jimmy won't even saddle the seat for us. It is a flat, hard slab split from a billet, that once kept the cockies of Deloraine off the floor. Not for the bourgeois bottom is the unyielding seat of a Possum chair. Not even this small comfort will he concede to the curve! (You're not going to winkle out that touch of rounding on the seat corners as anything more than the softening of a lethal edge, are you?)

For a chair that is so much like a stick-insect on crutches, it is beautifully proportioned and elegant. There is more air than chair.

Most *country chairs* cop this country label sooner or later and some even have to bear rustic (a word which has never quite been the same since the Victorians last took it to their hearts) but I see no primitiveness in our J.P. piece. As for virility, I don't think I've ever seen a chair with so many hormones circulating through it.

For a chair that is so much like a stick-insect on crutches, it is beautifully proportioned and elegant. There is more air than chair.

The joints are pegged and wedged with wood and the whole was usually painted grey or green. Here is another great rift between Pom and Possum. English Windsors were usually varnished or sold 'in the white' and where coloured at all, were stained with a deep red (a 'mahogany finish'). This is a good comparison with American chairs of similar ancestry. They too are often painted green, white, yellow or mahogany red, sometimes including decorative bandings. But the curves are always there.

Our chair is so very confident in its austerity, so powerful in its gaunt simplicity that it would be difficult to imagine that its form was the result of anything but a conscious and deliberate statement of function.

We have, in this chair, one of the most honest and articulate expressions of the Australian idiom. A quiet, considered drawl with a strong Australian accent. Even the refined, sophisticated severity of American shaker chairs is mellowed by their gentle curves and simple finials. But, then again, they didn't live in hollow trees. Had Jimmy Possum inhabited a comfortable workshop in Hobart or Launceston, would his unselfconscious constructions have lost their spontaneity and taken on a slicker, more fashionable style? Just how much is this unique chair a product of the bush life? The two shillings and sixpence he reputedly charged for his chairs would not have gone far in Hobart.

We have, in this chair, one of the most honest and articulate expressions of the Australian idiom. A quiet, considered drawl with a strong Australian accent.

Jimmy Possum achieved something which is very rare, something that becomes ever rarer as time passes and as more awareness, study and analysis draw us away from the basic sincerity of what we know as 'Folk Art'.

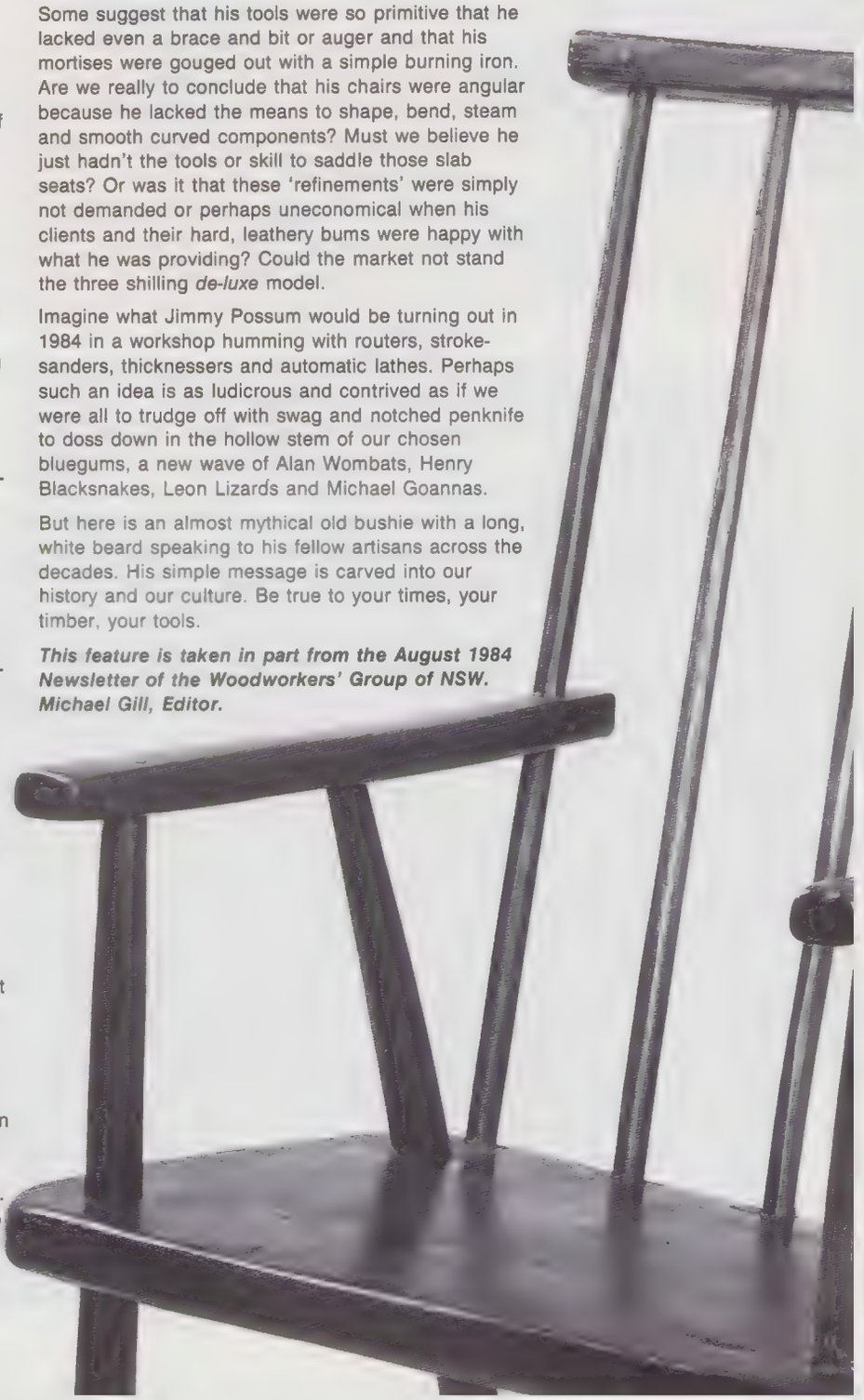
He has banged a few sticks together and created an almost timeless expression of himself and his country. A pure, indigenous form that breathes at us the quiet air of centuries of strong tradition. How often do we see this power and grace today?

Some suggest that his tools were so primitive that he lacked even a brace and bit or auger and that his mortises were gouged out with a simple burning iron. Are we really to conclude that his chairs were angular because he lacked the means to shape, bend, steam and smooth curved components? Must we believe he just hadn't the tools or skill to saddle those slab seats? Or was it that these 'refinements' were simply not demanded or perhaps uneconomical when his clients and their hard, leathery bums were happy with what he was providing? Could the market not stand the three shilling *de-luxe* model.

Imagine what Jimmy Possum would be turning out in 1984 in a workshop humming with routers, stroke-sanders, thicknessers and automatic lathes. Perhaps such an idea is as ludicrous and contrived as if we were all to trudge off with swag and notched penknife to doss down in the hollow stem of our chosen bluegums, a new wave of Alan Wombats, Henry Blacksnakes, Leon Lizards and Michael Goannas.

But here is an almost mythical old bushie with a long, white beard speaking to his fellow artisans across the decades. His simple message is carved into our history and our culture. Be true to your times, your timber, your tools.

This feature is taken in part from the August 1984 Newsletter of the Woodworkers' Group of NSW. Michael Gill, Editor.



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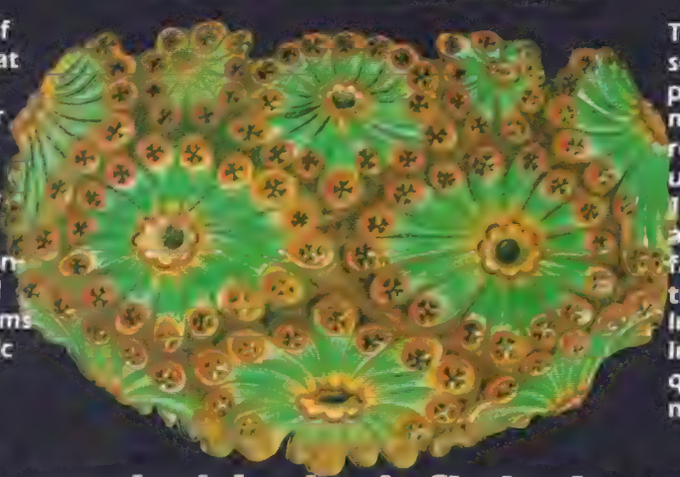

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Shoemakers. *The Sole Survivors!*

Pamela Mawbey

Making shoes by hand is not the easiest way to earn a living. The few people who are managing to do so possess similar personal qualities: determination, persistence and a constant striving for perfection. Like many craftspeople, they derive great personal satisfaction from their work, but find it difficult to reap the equivalent financial rewards.

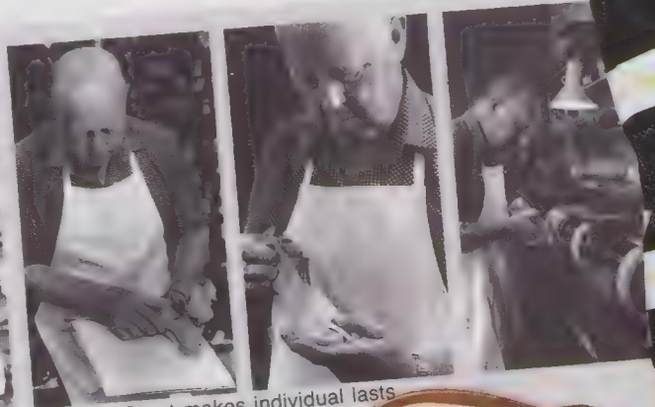
Thirty years ago, many Australian women wouldn't have thought twice about having a pair of shoes and a matching handbag made to go with a new outfit. This luxury disappeared in the late 1960s when the flood-gates opened for cheap imports. During the next few years, many Australian shoemaking firms went to the wall, including some that had been in business for over 100 years. The local shoemaking industry also suffered a severe battering at this time. It has never really recovered.

Against this backdrop, it is not surprising very few people are making fashion shoes by hand these days, particularly made-to-measure ones, or *bespoke* shoes as they are known in the trade. Those who continue have either weathered the storms of the last 20 years or have been impelled by a mysterious urge to start making shoes.

Theo de Groot is one of those who has managed to survive. Theo is a 61-year-old Dutchman who has worked in Sydney for 33 years under the banner E & N Marks Ladies' and Gentlemen's Shoemaker.

Theo is one of the city's few remaining bootmakers specialising in the classic *bespoke* shoe. He does it the old-fashioned way, making individual lasts (wooden shoe moulds) for all his customers after measuring their feet. These moulds are then used to build the shoe.

Fashion shoes account for only 30 per cent of his business. The majority of his clients have feet that are not the standard shoe size or surgical cases resulting from accidents or illness.



Theo de Groot makes individual lasts

E & N Marks

Shoes by Chelsea Cobbler/Mollini

Theo de Groot photos by Christopher Shain

Shoes by Chelsea Cobbler/Mollini

Steppin' Out

Her greatest talent seems to lie in being able to translate a verbal description into a visual reality. 'My theatrical clients say I have the ability to give them exactly what they want. In the past they were only able to get something *like* they wanted. Some are amazed that my shoes not only look right but fit properly too.'

'Shoemaking is like sculpture except it has to fit a person's foot. It's no use making something pretty if it doesn't fit. It's not as if you can just take up the hem if you get it wrong', she says.

Jodie employs an apprentice and five freelancers and uses the same basic machinery as Theo. She says she hasn't made a lot of money out of shoemaking so far but she hopes to in the future. Her basic motto, based on Chinese philosophy, is 'Perseverance Brings Rewards' and in terms of job satisfaction, she thinks she's already reaped quite a few.

Steve Saxton is another relative newcomer with a successful shoemaking business in Sydney. He doesn't make to order but instead produces a small range of casual styles in soft leather with a hand-crafted look. They're aimed specifically at *alternative lifestyle* people from acupuncturists to nuclear protesters, whom he thinks comprise a considerable market these days.

Formerly an architectural drafting artist, Steve started out making leather belts. In the mid 1970s he got a Workshop Establishment Grant of $2,500 from the Crafts Board of the Australia Council and a few years later, he opened a shop.

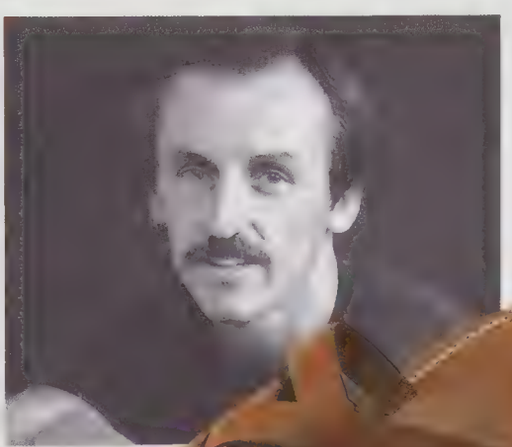
At first he sold only belts, bags and sandals from *Sax Leather*, located in a new suburban shopping centre in Sydney called Birkenhead Point. Then he decided to have a go at making shoes. He enrolled in the four-year part-time Pattern Cutting course in the Sydney Tech shoe-making course (which he finished last year) and also in the shorter Handcrafted Footwear course which is open to people not in the trade.

Right from the outset, he decided to specialise in casual shoes made of soft leather with broad, rounded toes and flat heels. He came up with two basic styles: a shoe and a desert boot, both with ripple soles. At around $40 a pair, they sold well and he decided he was going to concentrate on shoes and maybe one day, have his own chain of alternative shoe shops.

He opened his second shop in Oxford Street, Darlinghurst in May 1983 and is currently selling belts, bags and leather clothing, as well as shoes and sandals. He says he sells 10–15 pairs of shoes to every bag.

Steve already has people willing to act as agents for his shoes in Melbourne, Adelaide and Brisbane, if he can only increase production. He has ordered some new men's and women's lasts (at around $40 a pair) and is negotiating for some second-hand machinery that will enable him to produce 200–300 pairs a week.

He says he wants to improve the look of his shoes, without losing their appeal. 'I want to balance the



Steve

Sax Leather

Sax Leather

handcrafted Fred Flintstone look with that of a well-made, middle-of-the-road style of shoe', he says.

Until now he has made his shoes unconventionally. Instead of building a shoe around a wooden last, gradually stretching the leather uppers and then attaching the insoles, he assembles the shoe first and then forces the shoe last inside to give the leather some shape. The new machinery will enable him to do it quickly in the standard way.

Steve says he doesn't want to get involved in fashion because of the bother and expense of having to change styles and colours all the time. He just wants to stick to a few basic, standard lines. What he plans to do is develop about six different styles which will be made up in three basic colours, black, tan and brown, in every size. Narrower fittings will be produced for women. If all goes well, he hopes to be making 500–600 pairs a week in 12 months time.

Keith and Barbara Molyneux have taken the final step and manufacture 1,000 pairs a week. They produce fashion shoes bearing the *Chelsea Cobbler* and *Mollini* labels. They started manufacturing their own shoes six years ago after successfully retailing shoes from a stall at Paddy's Markets in Sydney.

Neither had any experience in shoemaking, so at first they got a few people they knew in the footwear industry to make up shoes under contract. When demand grew from 30 to 100 pairs a week, they bought some second-hand machinery, moved into an old church in Balmain and with four employees, began manufacturing shoes in earnest.

Two years ago, they opened their first shop in Sydney's smart new shopping arcade, the Mid City Centre, and 12 months later, they had another shop at Bondi. They also began supplying stores interstate.

At the beginning of this year, they moved to a new factory in Chippendale where a staff of 16 produces 1,000 pairs a week. These consist of 40-odd styles in a variety of colours and materials, ranging from jungle-print suede to fluorescent green and orange leather.

Barbara, who does the designing, describes them as 'fun shoes'. 'All we basically want is for girls to look beautiful. To feel confident and look good, and to be comfortable. That's what footwear should be all about', she says.

Mollini Photos Christopher Shain

Sax Leather

Shoes by Chelsea Cobbler/Mollini

The only formal training she has had in shoemaking is two years of the four-year part-time Pattern Cutting course at Sydney Tech. She left because she thought the course dragged on for too long for people who wanted to learn in a hurry.

'In Italy, you can be fully trained as a pattern-cutter in six months', Keith says. 'The extended training system here means that students end up as factory fodder, doing routine tasks like heels. In a factory our size, you have to be versatile.' He says he has had great difficulty getting skilled staff.

One of the biggest pressures in the fashion business is constantly having to come up with something new. Keith says in some ways it was easier selling their shoes at the markets because the public didn't demand new styles and colours all the time like wholesalers do.

Believing that the potential market for their kind of shoes is limited here, Keith and Barbara have already tried the USA. They have exhibited twice at the New York Shoe Fair and sold through outlets like *Koala Blue* (owned by Olivia Newton-John) in Los Angeles, Ciao Shoes in Hollywood and Rite Shoes in New York. However they ran into a few snags and have since decided the move was a little premature.

'Our natural desire to constantly do better has made us extend ourselves perhaps more than we should have. We've expanded production by 300 per cent in the last two years and our aim now is to consolidate', Keith says.

They haven't made a lot of money out of shoes but they hope to. Considering they started out with less than $1,000, they appear to have done pretty well.

Most shoemakers in Australia are keeping the craft alive by serving the fringes of the shoe-buying public. For the artisans and designers featured here, it is the discovery of a specialised market that allows them to survive. Talent was no small part of it either.

Chelsea Cobbler/Mollini Photos Christopher Shain

Shoes by Chelsea Cobbler/Mollini

Restoring Elizabeth Farm

I: Early Australian Floor Coverings

Susan Hunt

Elizabeth Farm, Parramatta was opened in June, 1984 as an historic house museum by the Historic Houses Trust of New South Wales. The house was built in 1793 by John and Elizabeth Macarthur, some of our first free settlers to the colony. Elizabeth Farm is one of the oldest surviving European-style buildings in Australia.

John Macarthur, a Lieutenant in the New South Wales Corps and his wife Elizabeth arrived in Sydney in 1790 aboard the second fleet. Elizabeth Macarthur was 23 years old, John a year younger and baby Edward 15 months old when they came to the new colony with expectations of 'reaping the most material advantages in New South Wales'. In February, 1793, Macarthur received a grant of 100 acres of some of the best land then discovered. It was beside the river near the town

Portrait of *John Macarthur* (1767-1834). Artist and provenance unknown. Oil. 124.5 × 99.0 cms. Original held in Dixson Galleries. Copy of original now hanging at Elizabeth Farm.

Portrait of *Elizabeth Macarthur* (1766-1850). Artist and provenance unknown. Oil. 90 × 70.5 cms. Original held in Dixson Galleries. Copy of original hanging at Elizabeth Farm.

Drawing room, Elizabeth Farm. This epitomises the treatment of Elizabeth Farm interiors in marked contrast to the lavish recreation of Elizabeth Bay House.

Dining Room, Elizabeth Bay House, Elizabeth Bay, Sydney.

View from Eastern Verandah, Elizabeth Farm overlooking restored colonial garden.

Detail of recreated Elizabeth Farm oil cloth floor covering.

of Parramatta. Macarthur then built Elizabeth Farm with convict labour and the best convict craftsworkers available. Throughout the next 50 years, Elizabeth Farm was the Macarthur family home and the centre of significant political, agricultural, social and economic activity in the developing colony. It was at Elizabeth Farm that the first experiments in Merino sheep breeding were carried out.

Now Elizabeth Farm is managed by the Historic Houses Trust of New South Wales, a statutory authority and part of the Premier's Department. The Trust is responsible for the restoration and continuing management of this significant historic site.

Elizabeth Farm has been treated in a very different way to the Historic Houses Trust's other traditional historic house museums such as Vaucluse House and Elizabeth Bay House. If one of the basic aims of a house museum is to evoke a past era by recreating an environment, Elizabeth Farm is involved in a very unique recreation.

Sydney's Elizabeth Bay House and Vaucluse House provide the public with literal recreations of interior settings with priceless period artefacts and objects. Elizabeth Bay House, for example, is an expression of fashionable early Victorian taste, or at least a series of curator's informed perceptions of that period. As James Broadbent recently said, 'What evidence could be gleaned about the interiors as lived in by the Macleays, and what mementos of that family are available have been incorporated into the recreation.' 'Yet there is no point in pretending,' he says, 'that the rooms at Elizabeth Bay House represent the house as Alexander Macleay knew it. The furniture is not theirs, the interiors are not theirs.' James Broadbent, the present Curator of Elizabeth Farm who initiated its innovative curatorial policy, wanted to accurately reconstruct Elizabeth Farm as the Macarthurs knew it in the 1830s. He did this by fusing a collection of objectivity chosen artefacts into an historically relevant environment. Most importantly, he has brought that environment to life by treating museum objects as stage props and introducing an element of theatre to Elizabeth Farm.

In an exciting new approach, Elizabeth Farm has been furnished, where possible, with modern *replicas* of the furniture, portraits and objects that detailed research has shown to have belonged to John and Elizabeth Macarthur. Whilst these objects have been emphasised, other furnishings/replicas of the period, such as the floor coverings of oil cloths, china matting, rag rugs and needlework rugs have been used to suggest how the rooms *felt*. This creates a mood, encourages the viewer's response and stimulates the imagination. This also creates an open access museum allowing the visitor to experience the house in a way which is not possible in house museums fully furnished with valuable and well-guarded objects. There are no rope barriers or stern faced attendants at Elizabeth Farm.

Floor Coverings at Elizabeth Farm

Little is known of the history of floor coverings in Australia. Few original coverings have survived and there is a lack of written or pictorial evidence. This article is only a preliminary investigation of aspects of Australian floor coverings and a detailed history of floor coverings in the 19th century and early 20th century in Australia is badly needed. As one American historian has suggested, 'the history of floor coverings is significant as it is the story of immigration and migration, imitation, changes in taste, invention and industrial adaption'.

Floor coverings were not common in Australian interiors before about 1810. Early colonial life for many settlers was primitive in a colony struggling to survive. After 1810 there is evidence of several types of modest floor coverings. Rush matting and woven mats of coconut fibre began to be imported from the nearby Pacific Islands as well as China and India. Home-made wool, material mats and rag rugs made of discarded fabrics were also popular. Venetian carpets were another cheap but popular floor covering. These striped carpets were flatwoven and admired for their radiant stripes in vivid colours.

The use of these floor coverings varied accordingly to the room, as well as the owner's social standing and the house itself. Despite variations, by the mid-19th century, floor coverings were a significant decorative element in Australian interiors.

As the colony prospered, by the mid 1830s, Axminster, Brussels, Wilton, Kidderminster carpets, various Turkey rugs and bed carpets were being advertised in Sydney papers. There appears to be no evidence for the use of genuine Middle East rugs before the end of the 19th century.

Many of these machine-manufactured carpets imported from England would have been purchased by the most affluent Australian residents. Those who could afford them chose from a wide range of carpets of oriental and elaborate floral designs which British industrialists had cleverly copied from hand-made rugs in the Middle East. Axminster carpets (simulating rare Turkey carpets from the Middle East) were said to be favoured for the drawing room. Actual Turkey carpets were said to be better for the dining room. The Kidderminster variety, a flatwoven reversible carpet made without pile was also very fashionable.

These carpets did not extend from wall to wall. Early in the 19th century the border was often made separately, to be attached to a variety of body carpets. More often than not, a carpet square was used with about 45 centimetres of stained floor board showing near the walls. Later in the 19th century, these carpets had the main body and the outband (known as the border) woven simultaneously.

Australian settlers were torn between emulating a European model of elegance and refinement and adapting to the very significant practical problems of the Australian climate. Perhaps these opposing forces explain the seemingly incongruous combinations of floor coverings in many Australian interiors. In the hall at *The Vineyard* (a grand house nearby, destroyed in 1961) for example, it is recorded there were oil cloths overlain with zebra skins and china matting in the dining room.

Lady Franklin, staying in an Inn near Goulburn NSW in the late 1830s, describes a room with an earth floor with canvas or oil cloth stretched over it, then a Wilton carpet on top. Availability, cost and suitability to the climate are pragmatic considerations influencing floor coverings in Australia.

Painted floors and oil cloths are substitutions or alternatives for carpets. Old Government House appears to have a painted chequered entrance hall from a pictorial record in 1903. This use however, seems to be very rare in comparison with the known popularity of oil cloths.

Oil cloths are the precursors of modern linoleum. They were originally used in 14th century France as painted hangings and tablecovers. In England, the manufacture of oil cloths for floors did not occur until the early 18th century. Many names were used to describe these increasingly popular floor coverings: canvas carpets, canvas floorcloths and painted carpets. They were often painted to represent much admired European and Asian tiles, marble or stone patterns. They are made by applying several layers of oil paint to woven canvas. By representing in paint more valuable materials such as marble, carpets and tiling, oil cloths are part of the age-old tradition of imitation. Artisans were valued for their skill and

Entrance hall, Old Government House. **The Cumberland Argus and Fruitgrower's Advocate**. (19.12.1903 p.5)

inventiveness in producing clever simulations by imitating woodgraining, marbling and through the use of *papier maché*, cloth and wax.

Oil cloths were used on bare floorboards or in winter they were sometimes placed under woven rugs for greater warmth. The cloths could be cleaned easily by wiping with a damp cloth or even reversed or re-painted when worn. Oil cloths were also used on tables and walls. As late as 1929, a house in Mugga Way, Canberra, had an oil cloth on the wall representing a tile pattern in the scullery. This oil cloth is one of the few surviving examples in Australia.

The conveniences and advantages of painted oil cloths are well summed up in an advertisement in the *New Hampshire Gazette* (USA) of April 1828:

These carpets possess a decided advantage over all others, as they are more durable, and in warm weather much more comfortable and easier to clean, and in hot climates the only kind that are not subject to injury from insects; in winter they may be covered with other carpeting without damage and the room is kept warmer.

Despite these advantages there were some problems, as J C Loudon suggested in 1833 in his *Encyclopaedia of Cottage, Farm and Villa Architecture*. 'Painted floorcloths may sometimes be used in the lobbies and passages of cottages,' Loudon said, 'but are not economical articles, where there is much going out and coming in of persons generally employed in the open air, and of course wearing strong shoes, probably with nails in the soles'. Certainly this is one problem the reproduction Elizabeth Farm oil cloths have had to face, as women's modern high heel shoes can be quite destructive to the painted oil surface.

What is particularly fascinating about the use of oil cloths is their apparent popularity and versatility in a wide variety of buildings and houses. Oil cloths seem to have been a common floor covering in both colonial cottage interiors as well as grand residences. In England one even finds reports that the deck of Queen Victoria's royal yacht was covered with oil cloths painted to resemble planking. Several American colonial portraits that feature oil cloths suggested that they were not regarded as an inferior floor covering. Rather, they were symbols of affluence and status. While we do not have the same wealth of 18th and 19th century pictorial documentation of oil cloths in Australia as United States historians seem to, there is one notable portrait of Richard Fitzgerald, attributed to R. Read that features a chequered floor very like an oil cloth design. We also know Captain Phillip brought

Entrance Hall, Hopkins Hill.

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AT THE UNDERSIGNED'S.

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AN EXTENSIVE ASSORTMENT OF FLOOR CLOTHS of the latest and most fashionable patterns, suitable for rooms of any size, in ONE PIECE, also,
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P. S.—Oil Cloths, Mattings, and Carpetings laid down at one hour's notice—Also, Bird's Eye

Advertisement from the **Australian**. (25.10.1836).

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FINE TEAS.—A few elegant Caddies of Imperial, Super-hyson, and superior Souchong Teas, in 2, 4, 8, and 10lb. Caddies, to be Sold at PARR's, op-

Watercolour portrait of *Richard Fitzgerald*, attributed to *R. Read*. The portrait probably dates from the late 1830s. Reproduced with kind permission of Mr and Ms Richard Evans.

Detail of late 19th century British oil cloth.

This oil cloth uses a popular mid-19th century pattern from the **Art Journal**, in 1849.

William Whittlam stencilling a reproduction oil cloth.

Detail of oil cloth at right.

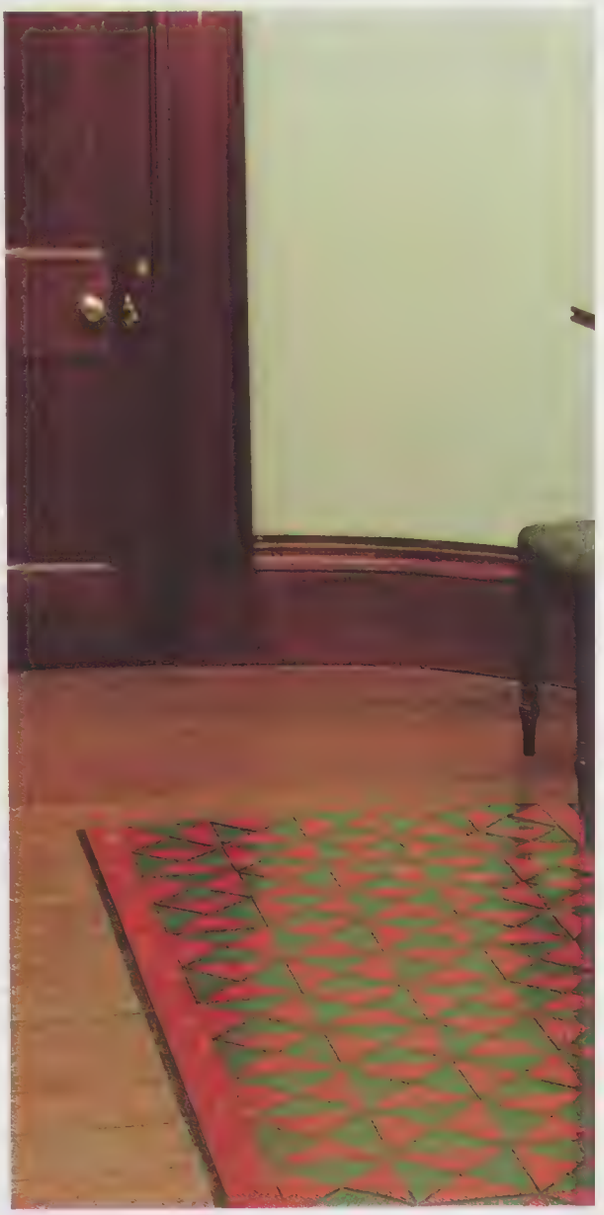
an oil cloth tent with him on the first fleet in 1788 and the first Government House, Sydney, had oil cloths ordered by Governor Bligh as early as 1807. Oil cloths were also used in the entrance halls of such grand houses of the colony as John Macarthur's nephew Hannibal Macarthur's *The Vineyard*, (not far from Elizabeth Farm) and Sir Maurice O'Connell's *Tarmons*. Scattered advertisements for the sale of oil cloths, suggesting their popularity, are to be found in the *Sydney Gazette* in the early 1820s and in *The Australian* in the 1830s. Yet the number of local craftsworkers producing oil cloths in the early colony, the quality and quantity of their work or the cost of their cloths is still unknown. Whilst oil cloths were considered to be very popular, an English traveller Louisa Anne Meredith commented in 1844 that 'some of the mattings are fine and rather pretty-looking, but the oiled cloth has always a kind of hair-dressers' shop look about it, which not the most elegant furniture of every other description could reconcile to my old-world prejudices; and the noise which the softest step makes upon it is always unpleasant'.

Vaucluse House in Sydney, also owned by the Historic Houses Trust of New South Wales, is thought to be the first historic house in Australia to have reproduced a traditional 19th century oil cloth. This is used in a minor bedroom. Elizabeth Farm has reproduction oil cloths in several rooms and they are of various sizes and designs. The designs of these are based on historically accurate 19th century patterns, researched and selected by James Broadbent and Michael Lehany. William Whittlam, who had earlier reproduced the Vaucluse House oil cloth, completed the daunting project of painting ten oil cloths for Elizabeth Farm.

William Whittlam is an Irish specialist painter who came to Australia in 1972 and established Glenbrook Painting and Decorating Services. 'The making of oil cloths is a very time-consuming, laborious business, yet at the same time a very exciting one,' William says. Jean and William Whittlam said the whole family became interested in the concept of reproducing oil cloths for Elizabeth Farm. Their daughter, in particular, completed much of the base coat painting.

The exact recipe for making oil cloths was not easily found. William recalled his father, also a painter, making oil cloths in Ireland. After quite a deal of research, Elizabeth Farm's Curator, James Broadbent, found one of the fullest accounts of how oil cloths were made in Thomas Webster's *Encyclopaedia of Domestic Economy* of 1847: (A later more in depth description can be found in G. W. Yapp's *Art Industry* in 1883.)

A stout canvas is chosen . . . The canvas is stretched on a strong wooden frame, and after being well sized, is rubbed, and smoothed down with pumice stone. Four coats of stiff oil paint are then laid on successively, on one side of the canvas, suffering each, first to dry, and then three coats on the other side. After this paint is quite dry, the cloth is detached from the frame, in order to be printed in the manner of calico printing. In giving the surface pattern, stencilling was formerly employed, but printing with blocks is now generally practised. The colours employed in good floor cloth are always white lead mixed with ochre, umbers, and the usual earthy pigments ground in linseed oil, and mixed with a little turpentine.



Colourful geometric patterns bring life to the rooms at Elizat Farm.

entrance hall of Elizabeth

Detail of oil cloth.

China matting in dining room closet, Elizabeth Farm.

Detail of China matting.

Detail of Kathwari rug.

Handmade copy of a mid-19th century rag rug in Blue Bedroom, Elizabeth Farm.

Just from this description, one can get some idea of what a complicated craft oil clothmaking really was.

Even with Webster's account, William experimented for a long time before he was satisfied with the quality of the lead paint. This he made from pure white lead, oil and turps. The particular quality of the lead paint is important as it strengthens the oil cloth and enables it to wear better. William found it is far more flexible than modern paint which would crack once the cloths were rolled. In his garage at home, converted

specifically for the large project, William stretched canvas (made of Terylene) on huge hand-made stretchers. Some of the oil cloths measure 2 x 4 metres which meant merely the process of stretching the canvas was a difficult one. He then sized the canvas with animal glue on both sides to make sure it was very strong. After this, the long process of ten base coats began. The problem when painting with lead paint, however, is that it dries so slowly. 'The oil cloths need to be dried as long as possible after each base coat,' said William. Many electric fans were used to dry the cloths. 'Ideally,' William said, 'the cloths should have been left to dry three to six months before they were put on the floor.'

Once the base coats were dry, the cloths were then ready to be decorated. Two cloths, of differing design, were made for each location at Elizabeth Farm so that when one is being repainted there is always a replacement.

The entrance hall oil cloth's decoration consists of a pattern of imitation stone flagging, marbled, with a striking black and white stencilled border. The strong geometric qualities and stark colour scheme contribute to an impressive entrance for Elizabeth Farm. It also operates as a significant perspective device that upon entering the front door leads the visitor's eye immediately to the fine 1820s cedar joinery at the end of the hall.

This geometric oil cloth motif is continued in the dining room with the rich green and red tile pattern oil cloth lying in front of a period-style reproduction sideboard.

Floral motifs, popular in the mid-19th century, were used for the other cloth designs. The large green and mauve cloth made for the hall adjoining the dressing room is a particularly successful design. The carefully stencilled ribbon design based on the *convolvulus* plant contrasts with the freer brush work of the stippled carpet stripes that mimic a carpet pile effect.

Another combination of plant motifs and geometric structure is seen in a particularly pretty blue/green and navy cloth, where the stylised leaf form is encased in a repeated and varying rectangle grid system. The repetition of these striking motifs and the bold colour contrasts of these cloths contribute a complexity and richness to the early 19th century rooms of Elizabeth Farm.

Like oil cloths, China matting was popular throughout the 19th century, being imported into the colony from the 1820s onwards. In 1827 Peter Cunningham commented that it was . . . 'generally substituted for the English carpet, on account of its superior coolness'. Like the oil cloth, it was cheap and used in grand houses such as *Horsley*, Horsley Park, NSW, as well as humble cottages in NSW. Although there is no definite proof that China matting was used at Elizabeth Farm in the 1830s, it is highly likely, given its popularity at the time.

This popularity was supported by an American journal, *Carpet Trade* in June 1877 which said, '. . . for health and comfort, no floor covering of the present day is so desirable during the summer months as a Chinese, Japanese or East Indian matting. The first now comprises a great variety in design and colour as well as quality. In selecting Chinese matting, broad cross stripes should be avoided, as they never match, and the necessary stretching produces a curvature of the pattern which is disagreeable to the eye. The plain natural colour of the straw, the 'cheeks', red, green, chocolate and other colours, and the *chenille* patterns are the most desirable. The Japanese mattings are a lighter fabric, with a fragrance like prairie grass when fresh and new, and are very durable.'

Elizabeth Farm's China matting, specially imported from China, is 'the plain natural colour of the straw'. When combined with cane stools, terracotta pots and bamboo blinds, the interior of Elizabeth Farm has quite a modern feeling. This is part of Curator James Broadbent's continual game of identification and contrast, where he uses familiar things in an unfamiliar way in order to encourage reaction and reassessment.

In October 1830, records reveal John Macarthur purchased three 'Calcutta Mats' for £34, 14 and 2. It was their obvious high cost for the period that led James Broadbent to believe they were Indian needlework rugs, rather than cane matting. Two small hand-embroidered *Kathwari* rugs are now part of Elizabeth Farm's furnishings, one as a hearth rug in the drawing room and another in the pink bedroom.

The Kathwari family from Kashmir has been making fabrics and rugs for several generations. Today Jariq Kathwari continues the family business, and sells a range of *Kathwari* rugs to the United States, France, Germany, Switzerland and England. The craftwork in these chain stitch embroidery rugs is quite astounding and large rugs may take six months to complete. A high quality two-ply wool is used and the chain stitch is worked tightly. Chrome dyes are used and the completed rugs are resistant to loss of colour. Each piece is hand-made and their designs are original.

Rag rugs were another common floor covering in the 19th century. These were made out of remnants of old fabrics and clothes hooked into a canvas or coarsely woven support. They represent the inventiveness of the colonial women who made them.

Rag rugs are durable, washable, and very warm. The scraps were worked into brightly striped coverings for the floor.

Glenda Barclay, a New Zealand craftsperson, was commissioned to produce a looped-pile rag rug with a multiple braid edging. It was made by hooking a continuous strip of the backing. Its design and colour scheme is based on a traditional 19th century design. Whilst in North America rag rug making was a complex and socially significant craftform, we have little information about its practice in Australia. We do know, however, that rag rugs continued to be made and used up till the early 1930s, particularly in working class homes during the depression.

These floor coverings, reproduction oil cloths, rag rugs, China matting and *Kathwari* rugs have been incorporated into the furnishings of Elizabeth Farm only after a great deal of research into early 19th century house interiors and the social experience of the Macarthur family. The floor coverings are important products of our expanding knowledge about domestic interiors in 19th century Australia.

Furthermore, these floor coverings form an important part of the sub-theme of Elizabeth Farm. The patterns of fabrics and a variety of soft furnishings, flowers and plants have been used to create an appropriate ambience for the rooms. Elizabeth Farm is appropriately informal and realistic. Visitors do not have to peer into glass cases, nor are they restricted by ropes or barriers. Elizabeth Farm is one of the few houses in Australia to adopt this open access policy. Visitors are encouraged to sit on a case-covered 1830s reproduction chair near an open fire in winter, with their feet on a *Kathwari* hearth rug.

The textures, colours and physical presence of these floor coverings give visitors a better idea of how Elizabeth Farm might have looked and felt in the 1830s.

Susan Hunt is the Curator of Education at Elizabeth Farm, Parramatta.

This paper is indebted to the research and writings of James Broadbent, Helene von Rosenstiel, Suzanne Forge and Ian Evans.

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Julie Montgarrett 'Nothing but Memory, Place & Desire' (Detail)
Purchased 1984.

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Killed Hisself Digging for the Gold . . .

Australian Goldfields Jewellery

Anne Schofield

1. *Gold Brooch*. L. 5.3 cm × W. 2.5 cm. A crossed pick and shovel tied with a fillet, a gold nugget in the centre, with small nuggets on the pick and shovel. Anonymous Collection.

2. *Gold Brooch*. L. 5.5 cm × W. 2.5 cm. A pick and shovel tied together with string, a nugget on the spade and another on the binding. Anonymous Collection.

3. *Gold Brooch*. L. 5.5 cm × W. 4.5 cm. A crossed pick and shovel, a circular sieve in the centre with a gold nugget lying on top of it. A nugget on the spade. Anonymous Collection.

4. *Gold Brooch*. 1898. L. 5.8 cm. Two bar brooch, two nuggets framing a swan, from J. Masel and Son, High Street, Fremantle, dated 30th April, 1898, with price of brooch £2.17.6. Museum of Applied Arts and Sciences, Sydney.

5. *Gold Brooch*. L. 6.4 cm. Kalgoorlie gold fields. A gold-mounted crystal phial filled with gold chips, a miner's winch and bucket, pick and shovel, and gold letters spelling Kalgoorlie in a semi-circle above. G. R. Addis and Co., late 19th century. National Gallery of Victoria.

On 12th February 1851, an adventurer named Edward Hargraves panned gold out of the Lewis Pond Creek near Bathurst NSW and changed the course of Australia's history. After the long depression of the 1840s, the news electrified the colonies and every man who wanted to make a new start headed for the diggings to make his fortune. Next came the news of an amazing strike on Dr Kerr's cattle station 50 miles north of Bathurst when an Aboriginal cracked open a quartz rock and discovered inside 1,272 ounces of gold worth 4,160 pounds. The huge nugget was put in a carriage and driven by W.H. Suttor to the *Free Press* office in Bathurst. 'Bathurst is mad again', reported the *Free Press* on 16th July 1851.

Sensation followed sensation. Later the same year two prospectors named Regan and Dunlop discovered gold at Ballarat and Buninyong in Victoria. By the end of September 1851 about 1,000 men were digging near Ballarat, a month later nearly 3,000. Before the end of that same year came the Mount Alexander strike, nearly £3,000,000 of surface gold within six months. Miners merely had to scratch the surface of the ground to find nuggets.

Charles Kean, son of the famous Victorian actor, Edmund Kean, toured Australia with his wife Ellen in quest of a theatrical fortune in 1864-5 and enjoyed a very successful 'run' in Ballarat, playing Shakespeare to the local audiences. Ellen Kean, in a letter to her daughter Mary from 'the diggings Ballarat. February 23rd 1864' describes the early days:

This place is only ten years old. It has now much fallen off and the people complain of bad times. When gold was first discovered here it was what they call surface gold, that is, it was on the alluvial soil and all the capital a man required was a spade, a tent, some tea and coffee and some biscuits and preserved meat. The luxury of a Parrot Pie was at his command if he chose to go 'a birding'. He had nothing to do but to dig in easy ground and the earth teemed with wealth. They ran mad with luck and in bravado would eat five pound notes between their bread and butter as money sandwiches.

The news rocked not only Australia but the rest of the world, and thousands of immigrants came pouring into NSW and Victoria. The population of NSW rocketed from 187,243 in 1851 to 751,468 in 1880 and in Victoria from 77,455 in 1851 to 862,346 in 1880. The gold boom continued unabated during the 1850s and 60s.

The Sydney Morning Herald of 8.5.1858 reports: *Yesterday's Receipt of Gold from Bathurst — 18oz. 18dwts. Orange — 73oz. 19dwts. 12gms. Stoney Creek — 83oz. 17dwts. Sofala — 756oz. 12dwts. 23gms. Tambaroora — 340oz.*

Gold townships with all amenities sprang up with astonishing rapidity. The line of store tents and shops in the valley at Bendigo grew to a length of seven miles. Ellen Kean described Ballarat, *'As we neared Ballarat we began to see the shafts of some small mines and in the distance many large ones. The town does not look like anything I ever saw before. It is neither English, Continental or Yankee. It is 'the diggings!''*

All jewellery reproduced approximately original size

These townships included hotels, banks, dispensaries, 'pie houses' and general stores. Occasionally there was a jeweller or goldsmith offering for sale small pieces of jewellery as souvenirs of the goldfields.

An advertisement appeared in the *Ballarat Times* on December 10th 1857 for the local jewellers Rees and Benjamin stating 'Colonial jewellery manufactured on the premises', and the *Ballarat Star* of July 22, 1858, describes a brooch made by another local jeweller Mr G. Landmann, the floral design engraved 'with taste and care, centres of flowers fitted with precious stones and surrounding the whole is a silver belt studded with forty two diamonds, interspersed with seven emeralds and three rubies'. The *Ballarat Times* of November 11, 1858 reports an extraordinarily interesting lost ring, designed as 'a digger's belt, on the clasp a kangaroo, and five star Eureka'.

Sometimes the designs of these goldfields brooches were extremely simple, a crossed pick and shovel, perhaps with a circular sieve in the centre or a nugget on the spade. Often they were amazingly complex, the design incorporating not only miniature picks and shovels, mattocks, winches, buckets, sluice-boxes, but also bags of gold, revolvers, even a miner winding a windlass, every conceivable tool and utensil used by the miner. The more complex pieces of goldfields jewellery were usually made in the city jewellery shops established during the 1850s, as the boom in population and wealth had created a buoyant market for luxury wares.

The Sydney Morning Herald of 8.5.1858 reported under the heading 'Colonial Made *Bijouterie*': *The other day we had the opportunity of inspecting some very rare and elegant rings, brooches etc. the workmanship of Messrs Walker and Jones, Jewellers, George Street. They are got up with the greatest skill, the gold used being the product of the NSW goldfields.*

Often the jewellery was made from gold discovered on the goldfields and supplied by the owner. Occasionally a nugget or a piece of gold quartz was incorporated in the design, as in the exquisite Australian flora brooch by Hogarth and Erickson in the collection of the Museum of Applied Arts and Sciences, Sydney.

The passion for souvenirs is typically Victorian and goldfields jewellery fits into the category of 19th Century 'souvenir' jewellery which includes cameos, coral and mosaic from Italy, cairngorm and agate from Scotland, bog oak from Ireland and jet from Whitby. The Victorians were fascinated by the natural world, geology, botany and zoology, and used all kinds of curiosities in jewellery, even real scarabs and beetles. In Whitby prehistoric fossils or ammonites which look like small coiled snakes were set in gold ear-rings and brooches. So the use of raw nuggets in Australian jewellery is typical of this 19th Century interest in the scientific world. Simple pieces of goldfields jewellery were also made in the gold mining areas of South Africa and California.

Mrs Alan MacPherson reports in her book *My Experiences in Australia being recollections of a visit to the Australian Colonies in 1856-7*:

The principal commission I had to execute in Melbourne, was that of procuring specimens of colonial

6. *Gold Brooch.* 1862(?). L. 5.7 cm × W. 6.4 cm. A miniature locomotive with foliate border, probably made of Ballarat gold to celebrate the opening of the Ballarat-Geelong railway in 1862. National Gallery of Victoria.

7. *Gold Brooch.* Hogarth and Erickson. L. 6.6 cm. A cluster of leaves, flowers and seed pods of Australian flora including native pear, fern, and banksia, the stems tied with a fillet and set with a piece of milky quartz with native gold adhering, the front of the brooch stippled to produce a matt finish. Museum of Applied Arts and Sciences, Sydney.

1. *Rectangular Gold Brooch*. 1852. L. 4.5 cm × W. 4.6 cm. Assembled mining apparatus on wire framework. In centre, a bucket on winch above a gold-washing cradle, worked by miner at right, flanked either side by pick and shovel crossed. Whole surrounded by framework of leaves. Said to have been designed by Edward Austin for his wife Esther from gold mined in the Bathurst district. Museum of Applied Arts and Sciences, Sydney.

2. *Gold Brooch*. (18 ct) L. 6.5 cm × W. 4.0 cm. Four oak leaves encircle the figure of the miner turning a windlass which has a pitcher attached to a rope counter-balanced by a piece of rock. Beneath the miner are his pick and shovel, bucket and sluice box, spade, mattock and pitcher. Anonymous Collection.

3. *Gold Goldfields and Mining Brooch*. (18 ct) L. 6.0 cm × W. 8.0 cm. Design incorporating picks, shovels, pans, sieve, a miner, a revolver, gold bag, winch and bucket, set against panel of mine dumps and within gold foliate border. Museum of Applied Arts and Sciences, Sydney.

4. *Goldfields Brooch*. (Melbourne) Miss Joan Thomas: 'This brooch was given to me by my grandmother, the late Elizabeth Cutts (White), born 1864 Launceston, Tasmania. My understanding is that her brother, James White, worked on the Bendigo goldfields and sent the brooch to her as a present.' National Gallery of Victoria.

workmanship in the native gold. The ornaments at present exhibited for sale consist principally of brooches, breast pins and studs which are really often very prettily executed sometimes with gold mixed with quartz in its native state, but more frequently the fine gold is filigreed and is occasionally relieved by stones also found in the colony, garnets, and also a species of sapphire, with pretty crystals of different colours. Like everything else in Melbourne these ornaments are rather expensive, their intrinsic value being but a trifling but they are really worth getting as a proof of colonial advancement in the more elegant as well as the simply utilitarian arts and manufactures.

Not everyone shared Mrs MacPherson's lofty view of encouraging the local designers. Ellen Kean writes to her daughter Mary, in 1864, *I should like to take you home some gold ornaments but the native work is so ugly, common and expensive that I shall fix on other remembrances and save the money for other ways of furnishing my Mary. You can buy good Hunt and Roskell jewellery cheaper than you can get the horrid vulgar native work.* Hunt and Roskell were an important London firm of jewellers who had exhibited at the Great Exhibition in 1851. However Ellen was extremely proud of a 100 guinea gold nugget gift presented to her in Ballarat on the 5th of March, 1865:

Tell Mr Hunt and Roskells' that I shall probably send my one hundred guinea gold nugget with some smaller ones to him before I quit these Colonies to be kept and exhibited at his shop until I return, so prepare him for it in time, as it may be sent by the next mail or by that of May. It is now in the window with a placard of a Jeweller here in Collins Street and attracts great attention.

One wishes Ellen had been explicit about the jeweller's name. Possibly this was William Edwards listed in the Melbourne Trade Directory in 1859 as a gold and silversmith at 129 Collins Street East, or Kilpatrick and Co. in Collins Street West who issued catalogues of locally made jewellery.

Amongst the thousands who thronged to the colony from all over Europe were many accomplished goldsmiths who had been apprenticed and properly trained in their native countries. Of these, two at least were in fact lured to the Ballarat goldfields in the hope of making a fortune. However life on the goldfields was none too rosy and not every digger was successful. Mrs Charles Clacy found a ten year old girl standing outside her dying grandfather's tent. 'He's killed hisself digging for the gold and he never got none', she complained bitterly.

More prudent was a Frenchman, Sylla Denis, who after a brief visit to the Ballarat goldfields, returned to Melbourne in 1853 and set up a small watch and clock repair business. He was later joined by his brother Victor and a partner Gustave Lachal and their firm, Denis Bros., became a successful jewellery manufacturing business in premises at 72-74 Bourke Street Melbourne between 1861 and 1888. His son Ferdinand continued running the business after his father's death in 1888. At the Melbourne International Exhibition in 1880-81, Denis Bros. won first order of merit for gold and silver jewellery.

Another jeweller, Ernest Leviny, was a Hungarian, born in 1818. He came to Australia in 1853 with mining equipment expecting to make his fortune in about three years. His labourers deserted as soon as their ship docked in Adelaide and his equipment was useless for the alluvial mining of the area. So he set up as a watchmaker and jeweller in what was the Market Square of Castlemaine.

At Market Square, he employed another Hungarian jeweller, Frederick Kronberg. As there was a far greater demand for silver than for jewellery, they worked mostly in silver. Leviny is now noted as an exceptional 19th century Australian silversmith.

However, his jewellery designs are preserved at Buda in Castlemaine the home of the Leviny family and his six talented daughters. His meticulous, exquisite watercolour designs bear witness to his outstanding ability.

Only one gold brooch bearing Leviny's punch survives. This depicts a bridge, palm and gum-tree in the gardens of the Leviny home in Castlemaine.

Leviny incorporated tiny gold nuggets in his designs in the high Victorian style. A gold inkwell made by Leviny was exhibited at the 1862 Exhibition in London. A press report states:

The open cut ornament consists of the oak and olive intertwined with scrolls and fruit formed out of malachite. The knops or cones of the inkstand consist of small gold nuggets obtained from Ballarat, Bendigo, Castlemaine and Maryborough.

Later in the century, (1893), gold was discovered in Kalgoorlie WA, one of the richest strikes in Australia. This discovery provoked another gold rush and once again little gold brooches were made as souvenirs and sold in jewellery shops in Perth and Fremantle.

The design of these brooches is typically late 19th Century British. They are bar brooches, incorporating sometimes the name of the mine e.g. 'Hannans' which was the original name for Kalgoorlie, changed officially in 1895, or Coolgardie; sometimes the black swan of WA or simply a pair of nuggets mounted on bars.

Examples of jewellery from the Australian goldfields are extremely rare. Perhaps they quickly found their way to the melting pot during times of depression and war. Sadly, not even the Gold Museum at Sovereign Hill, Ballarat has an example to exhibit. Most of the pieces I have illustrated are in the collections of the Museum of Applied Arts and Sciences in Sydney and the National Gallery of Victoria in Melbourne and the Western Australian Museum in Perth. If there are any examples remaining in private collections I would strongly urge the owners to photograph and document them, as they are fast becoming valuable collector's items.

Anne Schofield is an Honorary Associate of the Museum of Applied Arts and Sciences in Sydney. She is researching a book on Australian jewellery and can be contacted at *Anne Schofield Antiques*, 36 Queen Street, Woollahra, Sydney, NSW, Australia. Telephone: 02-321326.

5. *Oval Gold Brooch.* (18 ct) L. 5.5 cm × W. 3.0 cm. Applied figures of an emu and kangaroo and an Irish harp set with three emeralds and four shamrocks on a ground of N.Z. kauri gum. *N.B.* This brooch came from Lambing Flat near Goulburn NSW. The use of N.Z. kauri gum is most unusual, perhaps the Irish owner/designer was a 'digger' who migrated first to the North Island of N.Z. then moved to the goldfields of NSW. Anonymous Collection.

6. *Diamond-Shaped Gold Brooch.* Assembled mining equipment, winch and bucket, pick, shovel, pan, sieve, revolver and bag of gold, assembled on a framework of branches and twigs. Anonymous Collection.

7. *Gold Brooch.* George Addis. Kalgoorlie c.1895. Crossed pick and shovel, mattock and crowbar, a sieve in the centre, with a bucket suspended. An arch above with the letters HANNANS. (In original case.) Western Australian Museum.

8. *Gold Brooch.* Stanley Caris. Kalgoorlie, 1895. Two bars with larger gold nugget centred. (In original case.) Western Australian Museum. A diary entry records that Francis Findell had it made for his wife at £3.5.6, from a nugget bought at Caris.

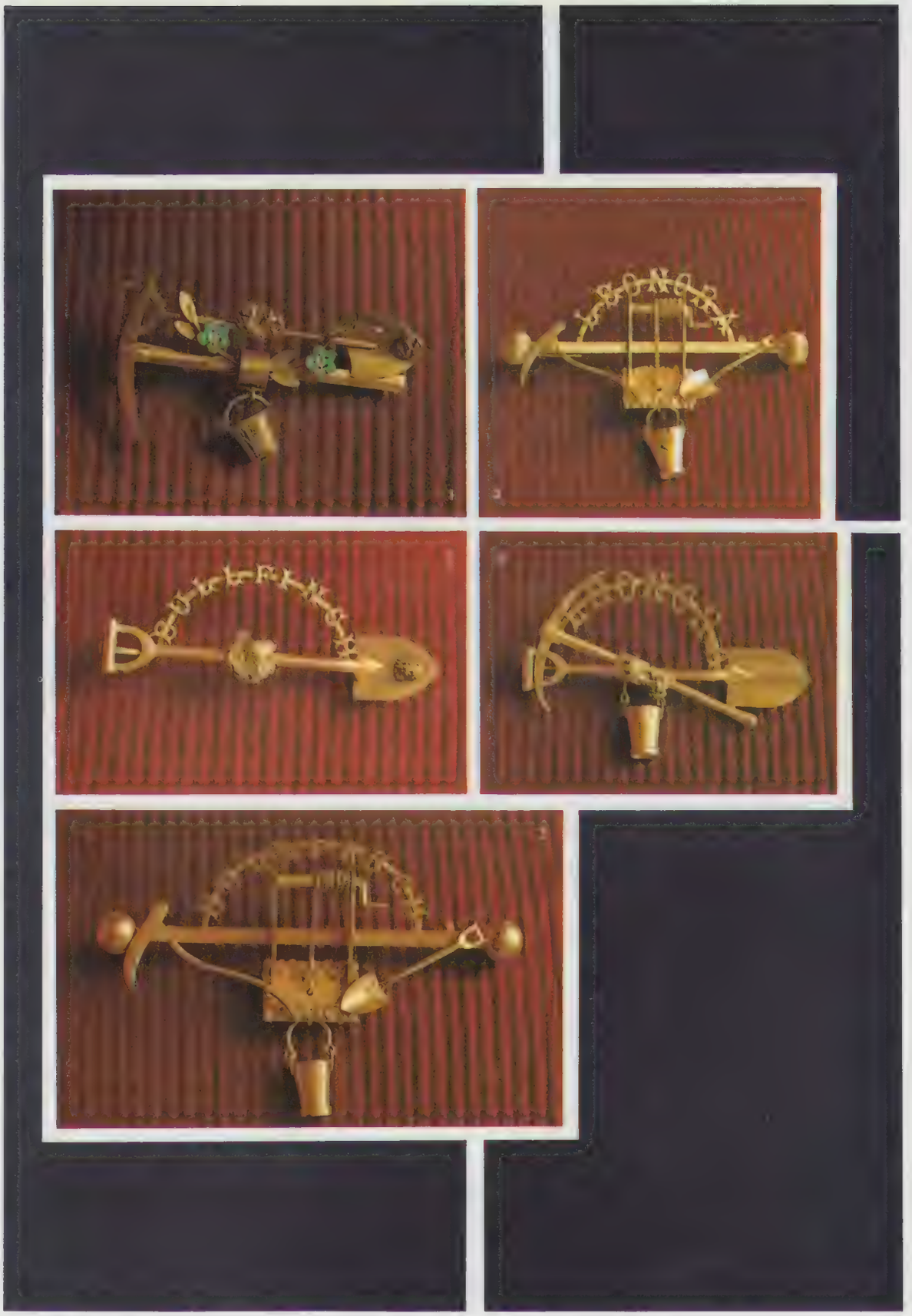
1. *Gold Brooch.* A pick and shovel tied together, a nugget in the centre and another on the shovel, a bucket suspended below decorated with a wreath of blue enamelled flowers and gold leaves. Anonymous collection.

2. *Gold Brooch.* A shovel, with a gold nugget on the handle, another on the spade with the letters BULLFINCH in a semi-circle above. Anonymous collection.

3. *Gold Brooch.* A bar with smooth knobs at either end. A winch in the centre supporting a bucket. A pick and shovel arranged diagonally with the letters BULLFINCH in a semi-circle above. Anonymous collection.

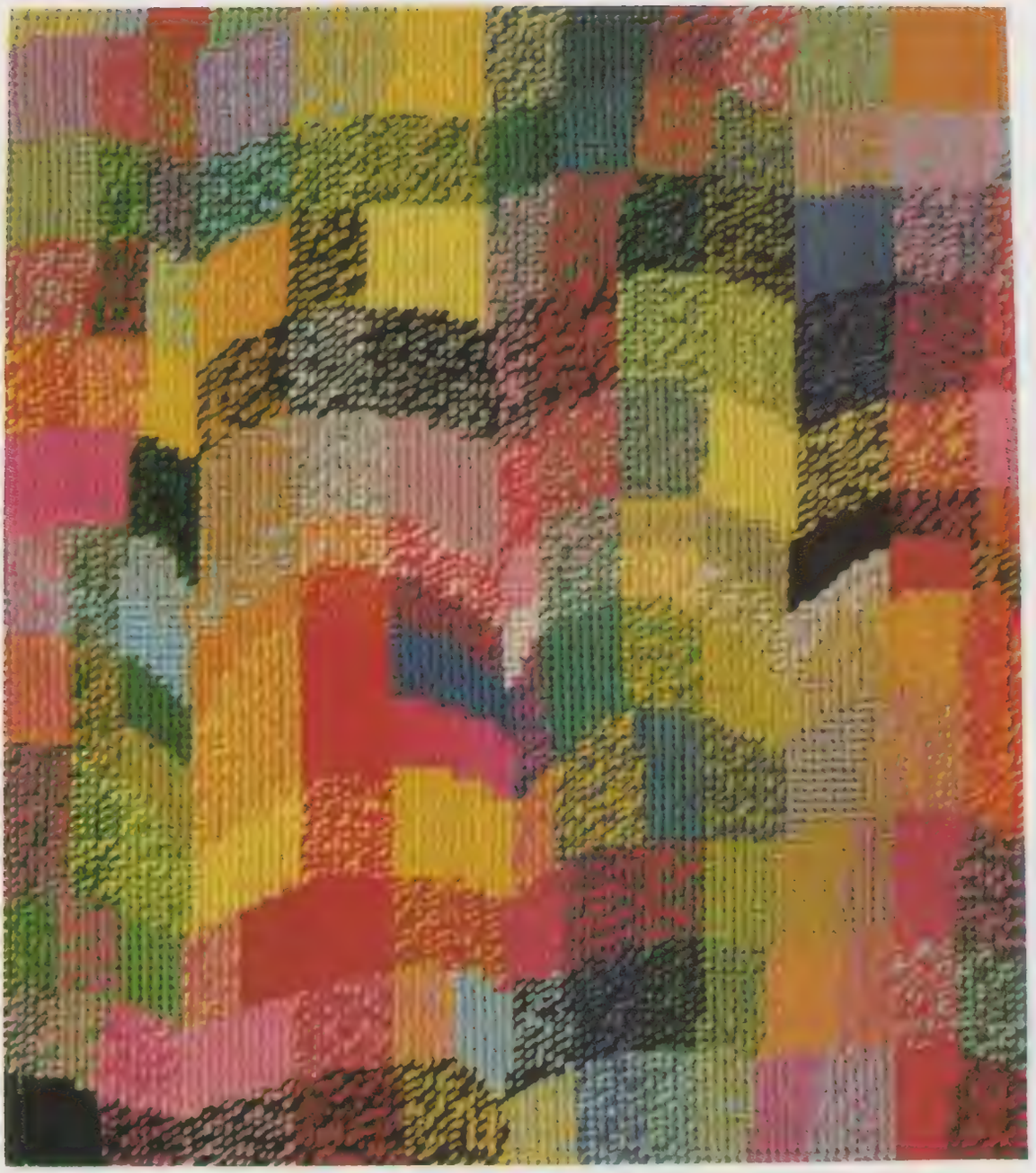
4. *Gold Brooch.* A bar with fluted knobs at either end. A winch in the centre supporting a bucket. A pick and shovel arranged diagonally with the letters LEONORA in a semi-circle above. Anonymous collection.

5. *Gold Brooch.* A crossed pick and shovel, a nugget and bucket in the centre. The letters LEONORA in a semi-circle above. Anonymous collection.



. . . these ornaments are rather expensive . . . but they are really worth getting as a proof of colonial advancement . . . 1857

. . . the native work is so ugly . . . that I shall fix on other remembrances and save the money . . . 1864



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Hot and Cold All Over

Tatjana Rosner's Embroidery

Ingrid Frick Loli

Abstract designs are her means of expression. Her craft is needlepoint, her tool for creating art. And Tatjana Rosner, a 29-year-old Melburnian, strongly believes in the unity of art and craft. She explains when she first began working, people commented her work would make good place mats. Naturally, Tatjana was insulted.

To make it clear her work did not belong in the linen closet, she had an exhibition at Roar Studios in Fitzroy with a sculptor and a photographer who shared her values. Her 40-piece collection, representing her best work, sold extremely well and encouraged her to continue.

Out of a sense of duty and to enhance the reputation of up-and-coming designers, she offered to deliver every piece she sold. 'That way, after seeing the beautiful houses in which my work would hang, I didn't feel so sad parting with it,' she sighed.

Tatjana was born in West Germany and migrated to Australia at the age of five. Growing up in the Dandenong area she savoured the beauty of the

1. *Water Curtains* 17 × 15 cms, needlepoint. 1979.

2. *Hollyhocks* 24 × 26 cms, french knots. 1983.

3 *4*

3. *Mesquite* 24 × 20 cms, needlepoint. 1982.

4. *College commuter* 51 × 42 cms, french knots. 1975.

country and accumulated ideas for future designs and patterns. At the age of seven, she received a birthday sewing kit which she completed overnight, surprising her mother the next morning.

Later she moved to South Yarra and began teacher training. Tatjana then taught art and craft for seven years and only recently turned to her true vocation: to develop ideas, match colours to patterns and sew her designs to completion. 'I hated teaching and schooling. I just felt pushed into it. Only recently have I decided to fully commit myself to my needlework,' she explained.

Tatjana considers herself an abstract designer because she is more interested in colours and shapes and their relations to one another. 'Reality you see around you constantly. Life is what it is. Other media are good at depicting life as it is, like photography or painting. Through my medium I can take inspiration from reality and then develop something totally different.'

Her philosophy is revealed in the explosions of colour she brings to her canvas: Pinks with reds, violets with blues, yellows and purples all tastefully blended.

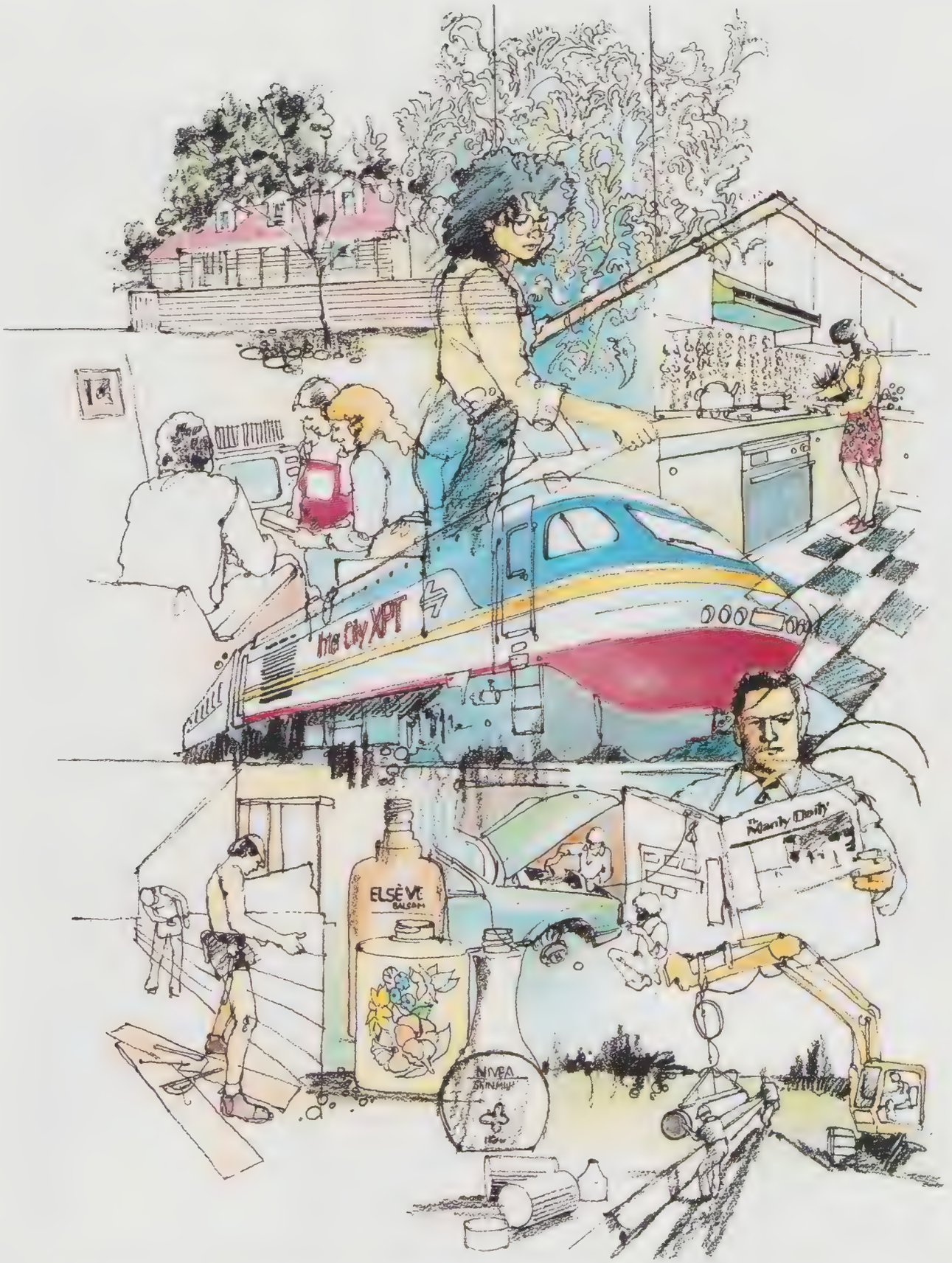
Although Tatjana began with the traditional motifs of leaves and flowers, today anything will inspire her, from plays and books, to plastics, to electrical circuits. 'Because my ideas flow incessantly, I really don't stop to analyse their influence. Everything I see inspires me and each idea brings even more variations.'

Nothing about her designs is pre-planned, Tatjana confesses. She separates her cotton threads into a jar of 'hot' colours and a jar of 'cold' colours that she picks as she goes along. 'The ideas are all in my head, I don't need to write them down.'

Despite enjoying the creation of ideas and patterns, Tatjana does not enjoy the actual execution of her designs. She feels the actual development of needlework is 'flaming boring'. She finds it helps to watch TV or listen to the radio but she also worries that she might develop chronic pain in her joints.

Tatjana feels that today people are bound by fashion, and that seasons bring a new line of clothing where there is no room for embroidered clothes. Yet she agrees needlepoint is a universal art form which will never be eclipsed.

Meantime, Tatjana will keep creating new expressions on canvas. Although she doesn't want to be commercial in the fashionable sense, she would like to continue making a living out of what she enjoys doing best, needlepoint.



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Introduction to the Education Supplement

The Cult of the Antique

To fully appreciate the art and craft of an era, one must visualise it in context. The stained glass of Canterbury Cathedral, for example, must be seen in its architectural setting. *Art Nouveau* jewellery belongs around the neck of Sarah Bernhardt. An Aboriginal coolamon demands the heat and dust of the Australian bush.

Some contemporary crafts are produced for a social, political and cultural context that no longer exists. These crafts are instant antiques. Craftspeople are surrounded by video-recorders, danceterias and computers. This is the millieu where they live and work. Should this not be reflected ih the products of their studio?

Styles emerge as a society develops. This requires modern craftspeople to take note of contemporary events. There is always a developing aesthetic of the present.

It is true that some craft styles are beyond fashion. Some Japanese ceramics or certain articles of furniture are so 'right', so perfectly conceived, they look as good in Wee Waa as they might at Versailles. But this is rare; far too rare.

Craftspeople should evaluate their work in a modern setting: the Australian architecture of the 1980s, the fashions of the season or the relaxing informality of the Australian social scene.

The public too often see craftspeople as living in a pre-industrial romanticism, producing crafts from 'the good old days'. This is a dangerous trap. We can afford to be romantic about the process but never about the product. Each era demands its own art.

Looking back over the Education Supplements of the past two years, it is apparent that the schools are the cutting edge of style. It happens there first. The transformation of contemporary craft styles within the past two years is remarkable. For example, using the Supplement as a guide, the changes in student sculptural ceramics are significant.

Jewellery is another area of great activity. Not only is there more of it, it is relentlessly modern. One wonders how these students will meet the demands of the commercial world.

This Education Supplement is a departure from previous years. We have grouped the work from individual schools to allow potential students to get an overview of each participating institution. There is also a list of courses available from each school at the end of the Supplement.

This grouping allows some interesting observations. It demonstrates just how strongly department instructors influence their students. No real surprise there. But . . . at the same time, it demonstrates it is quite possible for a maverick artist to develop an opposing approach while working under a master teacher with a developed style. This is a healthy situation for instructor and student.

After thinking about the 'Emerging Artist' (dread term), ***Craft Australia*** is thinking about a *post-education Supplement* to see what has become of the artists featured in past issues. Are they practising their craft with passionate intensity or are they working for Telecom? Look for it soon, emerging artists — this is your story.

1. Wendy Dunstan. Slip Spoiled T[illegible] White earthenware pot with commercial stains. 85 × 86 cm. B.A.3.

2. Allen Catanzariti. *Raku* White raku body with crackle glaze and commercial glazes. 38 × 40 cm. B.A.3.

3. Dale Vandersee. Tiled Urn Stoneware with stoneware slip glaze, brushwork decoration. Woodfired. B.A.3.

4. Kate Floyd. Beach *Huts*. Earthenware with airbrushed and painted coloured slips. 64 × 25 cm. B.A.3.

5. Wendy Dunstan. *Decorative Platter*. Raku crackle. Slip and glaze enamel. 50 cm. B.A.3.

6. Marion Ross. Lined *Lidded Container*. White stoneware body feldspathic clear glaze, wax decoration with on glaze enamels. 3 × 15 cm. B.A.3.

7. Wendy Dunstan. *Decorative Platter*. Porcelain body with raku crackle. Raku slip and glaze stencil. 44 cm. B.A.3.

8. Andrea Hylands. *Decorative Flower*. Raku body with smooth glaze, stained and painted slips. B.A.3.

9. Paul Mountjoy. *Teapot*. White glaze brush painted pigments. B.A.3.

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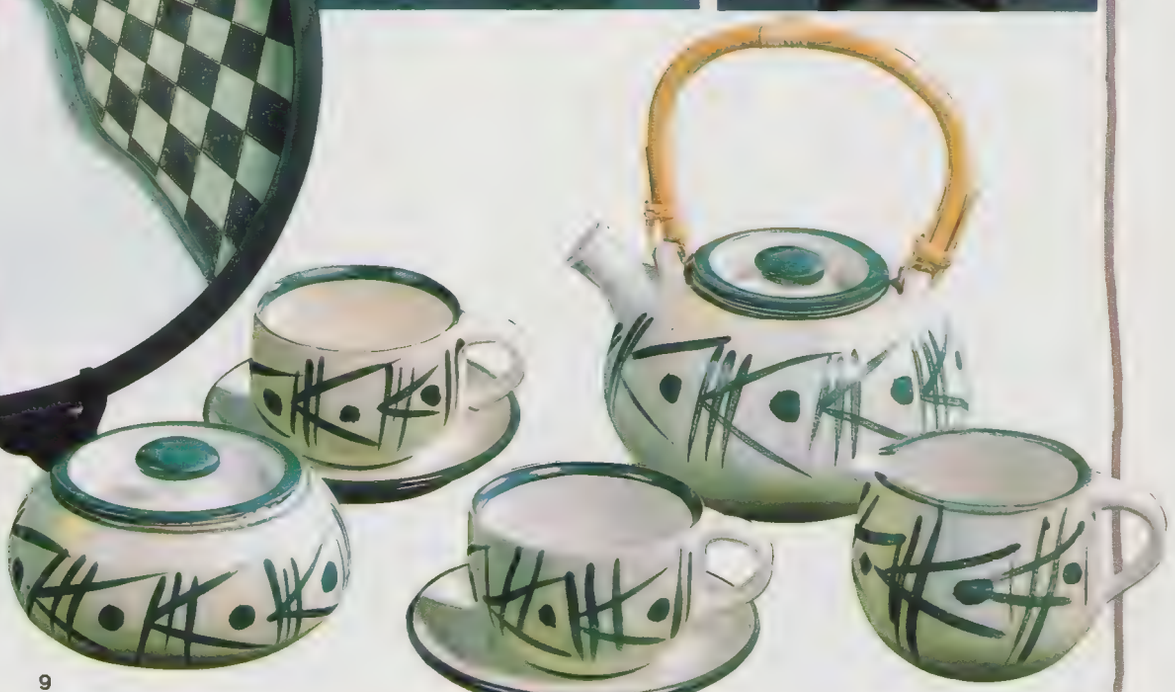
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Brisbane College of Advanced Education

130 Victoria Park Road,
Kelvin Grove, Queensland 4059
(07) 352-8111

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1. Barbara Mokrzecki. *Maypole Dance.*

7. Kerry-Ann Marquart. 2 *Figures.* Bronze.

All photos Stuart Collins.

8. Morva Hunter. *Figurative Frieze.*

4. Sharon Jenkinson. *Sculpture No. 2.*

9. Jan Pieters. *Bronze Vessel.*

6. Geraldine Robinson. *Textile.*

7. Jacqueline Hobson. Gold Goblet.

9. June Cole. Plate.

8. Judith Pitts. Mug.

10. Jacqueline Hobson. Brooch No. 2.

11. Alison Welch. *Large Wall hanging.*

12. Mike Lyons. *Sculpture.*

13. Caroline Sullivan. *Double Portrait.*

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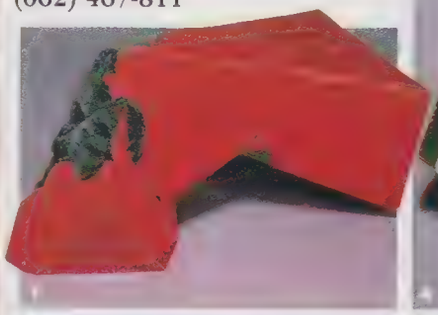

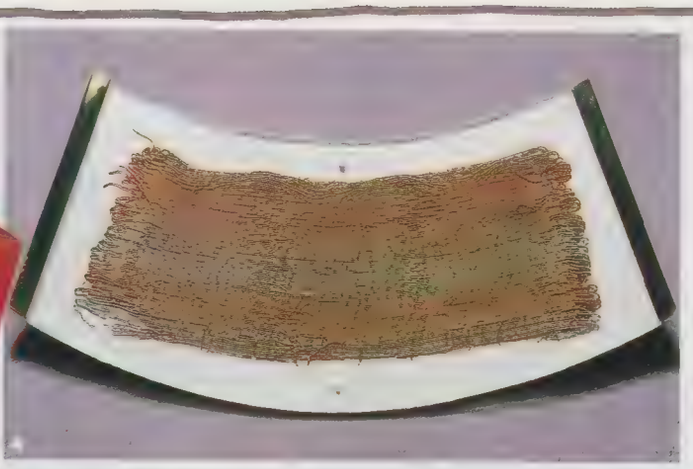

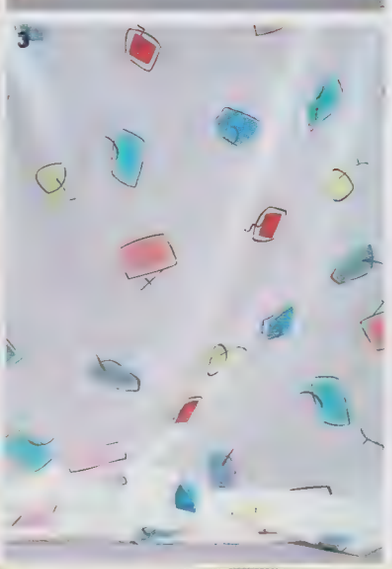

1. Judith Gordon. *Red form*. 250 × 150 mm.
2. Pru Shaw. *Music Stand*. Laminated and joined Tasmanian blackwood.
3. Melissa McCarthy. *Pigment printed design*. Cotton lawn fabric. 6 m.
4. Pamela Wilson. *Brooch*. Woven wire structure mounted behind Perspex. 50 × 50 mm. Canberra School of Art.
5. Chris Hansen. *Dressing Mirror*. Laminated English elm and silver ash.
6. Robert Foster. *Lidded Container*. Anodised aluminium, polyester resin. Gold and Silversmithing workshop.
7. Susan Veldkamp. *Memories*. Tied leather, 30 × 30 cm. 2nd year degree, leather submajor.
8. Robert Sinclair. *Slipcast forms*. Reduced lustre.
9. Brendan Hackett. *Ceramic form*. 300 × 450 mm.
10. Kirstie Rea. *Pate de Verre and mosaic*. 750 × 560 mm.
11. Mezza Rysdyk. *Mosaic glass*.
12. Barbara Jackson. *Paper construction*. 15 × 15 × 90 cm. 3rd year degree, leather workshop.

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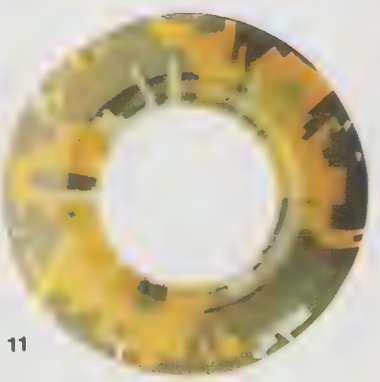

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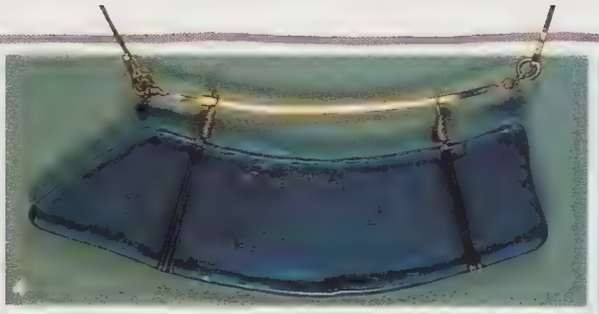

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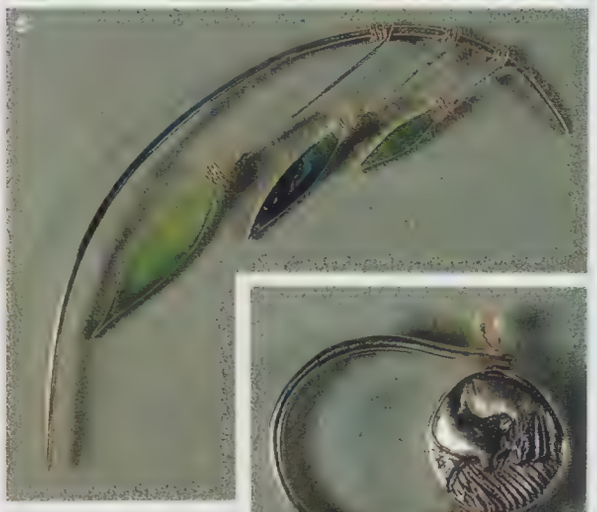

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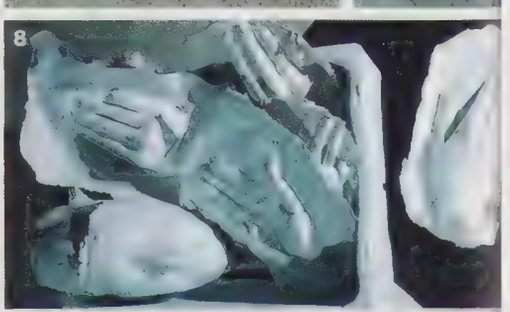

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1. Amaldis Ucelay. Chair. Brass.

2. Sharon Cowan. Brooch. Brass.

3. Anthony Feipster. Bondage T-Printed dyed and sewn cotton and nylon.

4. Meryl Tankard. Neck piece. Glass and brass.

5. Lisa Wood. Pin. Silver, glaze + gold interior. City Art Inst.

6. Melissa Wiesse. Headpiece. Brass, acrylic, photocopy.

7. Silke Lhur. Ring with moveable part. Silver.

8. Betty Bird. Assorted Body Pieces. Hand made paper masks with hair and fabric lining. 30 × 70 cm.

9. Susan Fraser. Suspended Garments. Woven cotton shapes and acrylic. W × H 2m.

10. Susan Dakin. Floating Garden. Paper (made from flowers) in a wire and wood construction. 100 × 120 cm.

11. Vanessa Lawrence. Old People (1). Mixed mixed media (leather faces). 125 × 600 cm. Life size.

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East Sydney Technical College,

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1. CHRISTINE MOLLER. Ceramic Tower. Copper and iron oxide with a copper matt glaze. 780mm. Stage Ceramics Certificate.

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2. MARELLE DERWENT. Jug form. Slip and clear glaze. 480 mm. Stage 3 Ceramics Certificate.

3. LINDA WAPPER. Ceramic Form. Copper oxide and matt glaze. 400 mm. Stage 1 Ceramics Certificate.

3

Continued Overleaf

4. MARY BOURN. *Construction*. Slip, blackfired and oxidised lustre decoration. 460 mm. Stage 2 Ceramics Certificate.

5. LINDA NAPPER. *Time*. Copper matt glaze. 600 mm. Stage I Ceramics Certificate.

6. SHAUNAGH WILLMAN. *Earthenware bowls*. Slip decorated with clear glaze. Post Certificate Workshop 1984.

7. SONJA WITTMAN. *Bowls*. Magnesia glaze with copper and cobalt brushwork. Post Certificate Workshop 1984.

8. ROBERT HAWKINS. *Tripod*. Copper matt glaze. 258 mm. Post Certificate 1983.

9. SHAUNAGH WILLMAN. *Teapot*. Slip decorated with clear glaze. Post Certificate Workshop 1984.

10. SONJA WITTMAN. *Casserole*. Magnesia glaze with cobalt brushwork. Post Certificate Workshop 1984.

11. RAWAK FAYAD. *Black knitted suit*. Woven suede and leather sleeves. V-collar insert features leather thonging. Final Year student Higher Certificate Fashion Technology Course.

12. MARIA MALAMAS. *Wool fabric and woven suede dress*. Final Year student Higher Certificate Fashion Technology Course.

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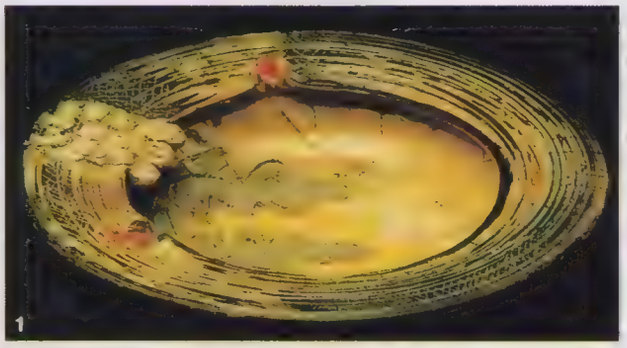

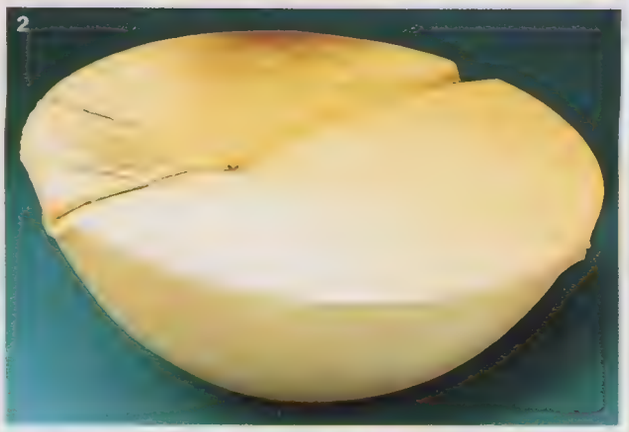

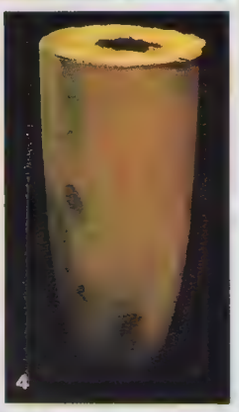

1. Margaret Delahunty. *Raku Bowl*. Wheel thrown, incised decoration. 3 × 21 cms. Diploma Fine Art, Ceramics.

2. Denise Las. *Ceramic Form*. Wheel thrown and altered. 13 × 31 cms. Diploma Fine Art, Ceramics.

3. Pat Guy. *Slip Cast Cube Form*. Raku fired. 12 cms. Graduate Diploma of Production Ceramics.

4. Denise Las. *Ceramic Form*. Wheel thrown and altered. 32 × 14 cms. Diploma Fine Art, Ceramics.

5. Michelle Giles. *Ceramic Form*. Press moulded. 16 × 10 cms. Diploma Fine Art, Ceramics.

6. Kim Wylie. *Wood Fired Pot*. Wheel thrown. 22.5 × 80 cms. Diploma Fine Art, Ceramics.

7. Pat Guy. *3 Slip Cast Forms*. Raku fired. 15 cm diameter. Graduate Diploma of Production Ceramics.

Melbourne College of Advanced Education

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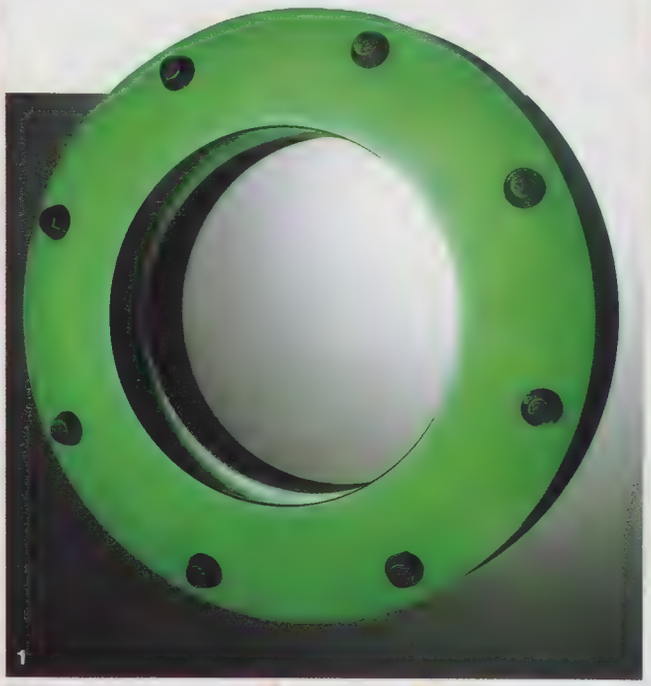

1. Liz Sullivan. *Bracelet*.
2. Claire Gerassimou. Set of Spoons. Sterling Silver.
3. Sheila Normoyle. Punks and Peter. Earthenware.
4. Wendy Clague. Window Panel.
5. Sandra Bain. Mildred. Porcelain and Marble. Height 158 cm.
6. Bill Thomas. Container. Sterling Silver, mokume, monstones.
7. Denise Braithwaite. *Positive*. 96 cm × 350 cm. embroidery and appliqué on fabric.
8. Kerry Lee. Chest of Noses. Tasmanian myrtle. Height 91 cm.
9. Hek Fun. Spin Bowl. West Queensland rosewood. 38 cm × 14.5 cm.
10. Jenny Dee. *Spinner*. Hoop pine. 91 cm × 7 cm.
11. Heather McDonald. Four shelf tabby weave. 750 cm × 97 cm.
12. Joanna Poulter. Wood Chip Box. Queensland
13. Joanna Poulter. Comb. Satin sycamore. 38 cm × 10 cm × 3 cm
14. Tracey Winders. Celestial Moons. Silk crepe.
15. Despina Samiotis. Puzzle. Cotton Jersey

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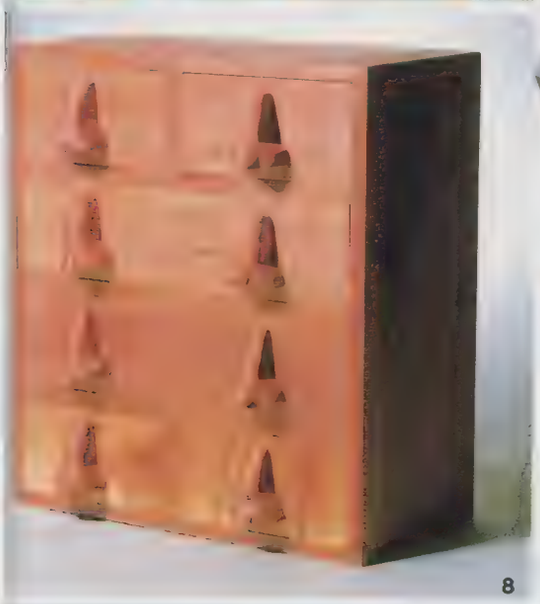

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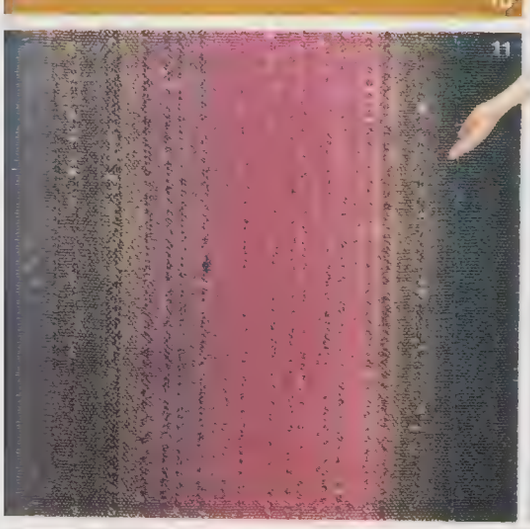

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Delene White.
Teapot.
Silverplated.
Gilding metal,
Delvin,Gold and
Silversmithing
workshop,
Canberra School
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Gippsland Institute of Advanced Education

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1. Sue Ferns. *Darwin Wet Season*. Raku. 30 cm. Graduate Diploma.
2. Sue Ferns. *Minus Two Seasons*. Raku and wood. 50 cm. Graduate Diploma.
3. Sue Ferns. *Game of Seasons No. 1*. Earthenware. 60 cm. Graduate Diploma.
4. Gary Cumming. *Cypress Pine*. 2100 × 950 × 250. Diploma, 3rd Year.
5. Jane Keily. *Wax Resist Raku Plate*. Diameter 25 cm. Diploma, 3rd Year.
6. Jane Keily. *Raku Jar*. 30 cm. Diploma, 3rd Year.
7. Gary Cumming. *Cypress Pine*. 2400 × 1000 × 1250. Diploma, 3rd Year.
8. Sue Ferns. *Triptych*. Raku and wood. 40 cm. Graduate Diploma.

Nepean College of Advanced Education

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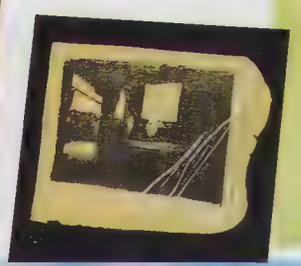

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1. Carolyn Auld. Clay drawings. Screen printed and brushed oxides, matte slip, low salt firing. 1: 945 × 600 mm, 2: 340 × 180 mm.

2. Jason Jose. Installation. Figures in the landscape. Wood, wire, unfired clay.

3. Ronald Rorke-Tableware, Stoneware. 'mezzo' (in place).

4. Phil Joyson. Window. Etched and figurative painted. 28 × 48 cms.

5. Kris White. Etched and painted glass. Approx 450 × 550 mm.

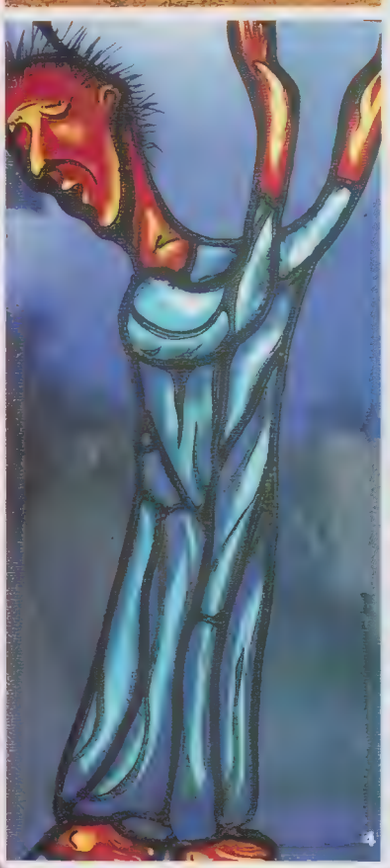
6. Carolyn Auld. Reflection. Porcelain slip, screen printed oxides, crayon.

7. Phil Joyson. Laminated and beaded glass. Approx 750 × 350 mm.

8. Helen Clare. Painted glass panels. Each panel 350 × 900 mm.

9. Carolyn Auld. Floor piece. Porcelain, screen-printed, incised and brushed slip on steel grid. Approx. 18' × 6'.

10. Glenda Wiley. Clay slip and fabric. Each piece approx 250 × 350 mm.



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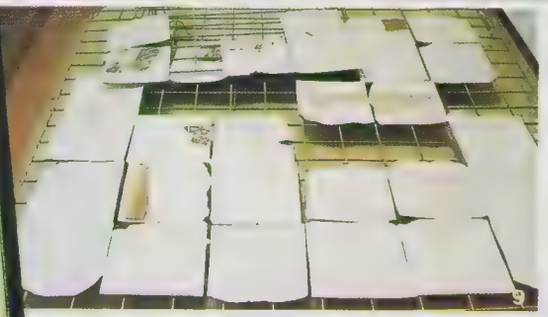

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Queensland College of Art

Foxton Street,
Morningside, Queensland 4170
(07) 395-9100

1. Dirk Dietz. Porcelain plate.
2. Vivien Mellick. Rakú plate. 25 cms.
3. Elisabeth Martin. Bracelet. Box construction. Silver, gilding metal, resin.
4. Charlotte De Voss. Bracelet. Box construction. Silver, gilding metal, tigers eye.
5. Ida Austin. Brass ornamental [illegible]
6. Sherilyn Kennedy. Ornamental lamp.
7. Chamaine Snell. Pendant. Silver, brass, copper, shell, agate, resin, leather.
8. Patricia Whitehead. Porcelain vessel with crystalin.
9. Christin Hammond. Stoneware vessel. Shino glaze.
10. Birgit Meyer. Wheel cast porcelain forms. With oxide and lustre decoration. Largest 19 cms.
11. Pamela McMahon. Stoneware jar. High alumina glaze over slip and oxides. 40 cms.
12. Leanne Steenhauer. Porcelain form. With carved and oxidised ceramic shards. 10 cms.
13. Jo Fraser. Stoneware bottle. High alumina glaze over ceramic shards. 15 cms.
14. Judith Bates. Stoneware bottle. Barium glaze.

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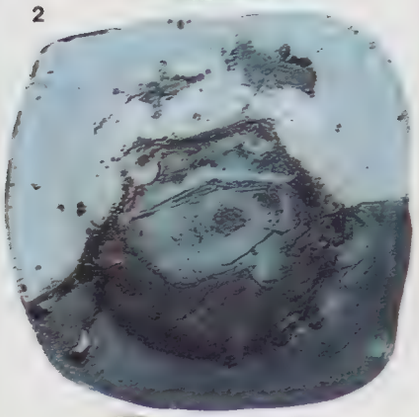

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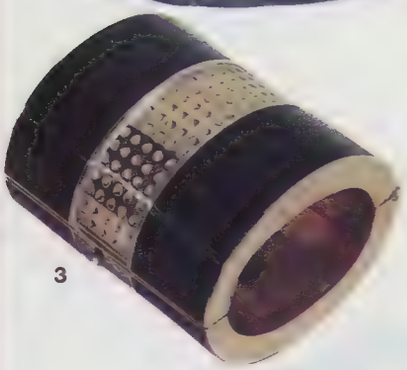

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Workshop Training: The Dual Role

Formal training in craft skills remains the preferred path to a career in the crafts. Apprenticeships also play a role in training, especially in those disciplines lending themselves to production studios. ***Craft Australia*** asked Vic Greenaway, one of Australia's noted potters and designers for his view of the master/apprentice relationship.

Vic Greenaway

Whilst travelling on a Churchill Fellowship in 1974, I studied the various processes of craft training in professional workshops. During that time I saw several approaches to training. It seemed reasonable to assume that answers to training craftspeople would come from the well-established workshops throughout the various countries I visited. However, this was not as I had assumed. One notable English potter, who has had students in his workshop for years, answered my queries for guidance on the subject by saying, 'Well, when you discover the answers to the problems related to having trainee potters in your workshop, be sure to let me know'. I returned home none the wiser, except with the understanding that each situation requires its own solution.

There was one process I had witnessed in the workshops of Japan that deserves special mention. Japanese students have for centuries endured long apprenticeships in traditional workshops, sometimes lasting eight or more years. During this time, they remain totally dedicated to the master and his environment. This special relationship between master and student still exists in Japan today.

Within Japanese workshops the process of learning is predominantly based on constant observation of the daily work by the student. In time, he is allowed to participate in these skills. A great deal of patience is needed by the student and it is not enough for them to merely mimic. The impulse must emerge from within in order to create what is inherent within the pieces. With this teaching a sense of order and daily routine will also become second nature. The modern craft workshops have, in some cases, adopted similar methods of training although for financial reasons 'employment' very soon becomes an important consideration for the student.

Within Australia, the subject of traineeships or apprenticeships in craft has become a favourite point for discussion. It is almost as lively and controversial a subject as 'marketing', 'sales tax laws' and 'crafts as a business'. Craftspeople rarely fit into the common mould when dealing with such subjects and the process of discussions and possible solutions invariably become circular, tedious and long-winded. We are by our very nature unique! In the effort to relate to the real world, craftsworkers more often want to deal with small business issues and want to form some sort of normality for their business operations. As a consequence, the relationship between the worker and the trainee must reflect this way of thinking; often to the detriment of both. Belonging to, and surviving in the commercial world, while at the same time retaining that special quality common to creative people, is not always easy.

The craft student, with all the exciting prospects of joining and being trained by a craftsperson, arrives at the workshop with high expectations and a willingness to carry out any menial tasks. The desire to feel useful and to feel part of this world is important to the enthusiastic student. The subject of wages is not raised nor discussed seriously at this stage, since the roles played by both are clearly defined. The student is to be taught skills and dexterity to gain self-motivation, develop integrity and create future self-employment.

. . . modern students are not as tolerant as their predecessors and seem impatient with the notion of a long commitment.

In return, the student will be required to provide help and company in the workshop, subsequent production assistance and ultimately a profit in the bank for the workshop (often misunderstood and regarded as being somewhat obscene and a ruthless exploitation of the student). This is a basic necessity for any small business. However, to begin with, the arrangement seems pretty good, logical, sensible and practical. The aspiring craftsworker looks to the future with bright hopes, imagining a workshop of their own at the end of the traineeship: the master is happy to see the development of the trainee

The first year under this arrangement can be difficult financially for both parties. The master should spend some time guiding the student into basic production routines with the aim of employing these skills at a later date. The student will usually accept the conditions, receiving little or no income and displaying total confidence in the programme and its potential outcome. Workshops with good credentials may qualify for some financial assistance through a government agency, such as the Crafts Board. This cannot be relied upon, however, since there are only a limited number of grants available for traineeships for a steadily increasing number of applicants. Most training schemes will need to accept the initial financial difficulties of the first year with the following year or two hopefully paying dividends for both the student and the master.

The student will eventually begin to contribute to the workshop production and a salary will be initiated. Then, of course, worker's compensation, sick-leave, holiday pay plus loading and statutory holidays . . . welcome employee and employer! Suddenly the relationship takes on a new form. The student now has limited earning capabilities and is looking for some reward.

The most critical time in a training programme begins when motives are questioned, suspicions aroused and misunderstandings developed. Often memories are short, egos flare up and a sense of fairness is lost. Only those directly involved with the situation know it well enough to deal with the problems as they arise.

Strong individuality and artistic temperament, traits common to most craftspeople, can account for the many shifting moods and responses to changing situations. Operating a workshop and learning to live with uncertainty in a business can often place strain on a relationship. For this reason written contracts or agreements between a craftsperson and a student should be avoided. Talking things out when confronted with a problem can often resolve the difficulties. Mismanagement of sensitive issues can threaten the most stable of relationships.

Workshop training can be the most rewarding means of achieving a sound and thorough discipline in a craft. The participants must both be prepared to recognise the possible pitfalls and, in doing so, must deal with them promptly and sympathetically should they arise. The degree of personal development and satisfaction depends entirely on how much each is prepared to invest in the programme and in each other.

Vic Greenaway operates Broomhill Pottery in Victoria and has taken apprentices for some time.

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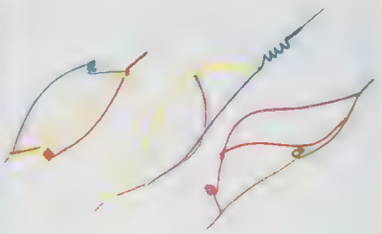

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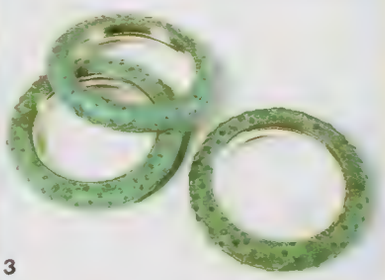

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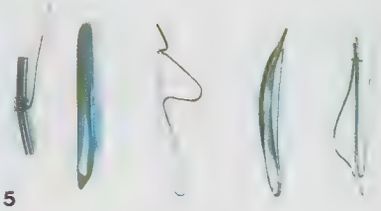

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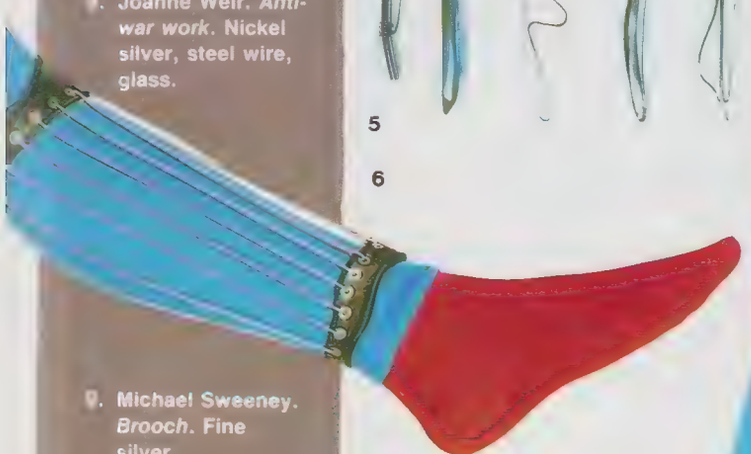

9. Michael Sweeney. *Brooch*. Fine silver.

10. Tony McCulloch. *McCulloch's Theory of Relativity*. Leather, mild steel, tool steel, stainless steel, chromed nickel, cotton.

1. Michael Sweeney. *Linear brooches*. Stainless steel and fibre.

2. Renata Mulder. *Words and Music*. Body piece, perspex and sterling silver.

3. Tony McCulloch. *Mutations*. Set of three bracelets. Sterling silver and patinated copper.

4. Tony McCulloch. *Brooch*. Bamboo, sterling silver.

5. Jenny Kerr. *Linear brooches*. Heat-treated titanium.

6. Heide Finger. *Emphasis*. Stainless steel and leather.

7. Tom McHugh. *Hands-on*. Neckpiece, repoussed silver, brass and copper with haematite.

8. Joanne Weir. *Anti-war work*. Nickel silver, steel wire, glass.

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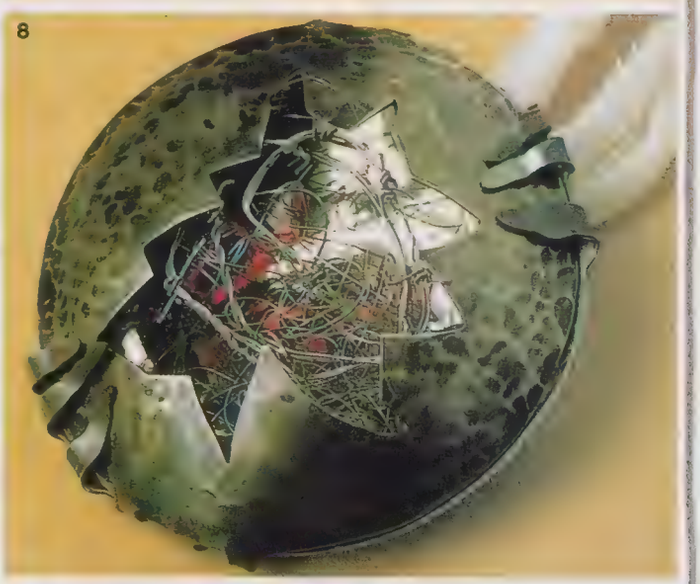

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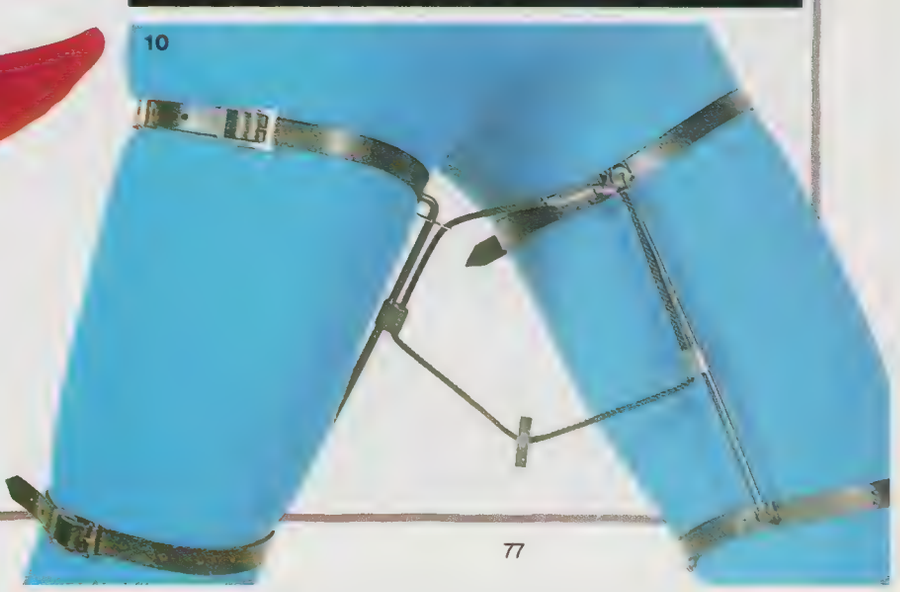

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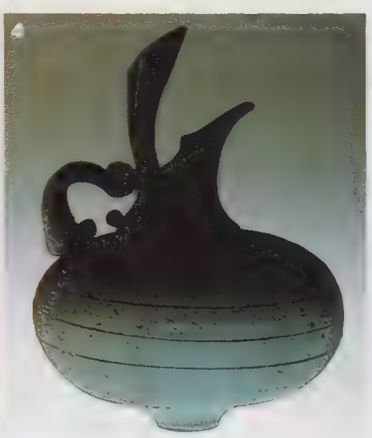
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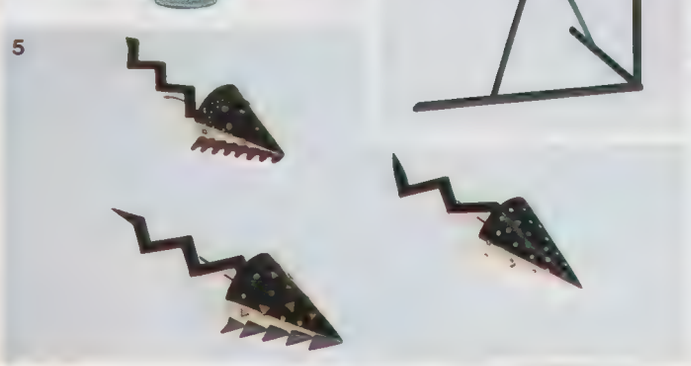
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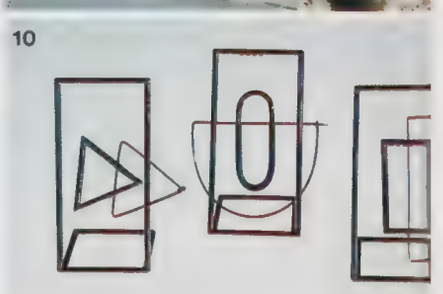
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1. Nerida Smith. Plate — *silkscreen printed fabric.*

2. Steve Dwyer. Sword. Cement and glass, polyester thread.

3. Wendy Timms. Child. Stoneglaze decoration.

4. Barb Cooper. Jug. Reduced dry copper glaze 1280 C.

5. Steven Craig. 3 *Aimai Mouchet Bases*, polyester resin, enamel paint.

6. Cath Lane. Pottery form on tripod.

7. Phillip Sciulo. *Hand Held Object on Stand.* Recycled copper and black steel.

8. Kim Baston. Photo — *silkscreen printed fabric.*

9. Kim Baston, designer. Donna Kerr, weaver. Linen warp, fabric. Wool/silk.

10. Susan Mucchi. 3 Bracelets in Metals. Fine and mens, copper and resin.

11. Nicole De Mestre. Linen screen fabric. Colour/mono.

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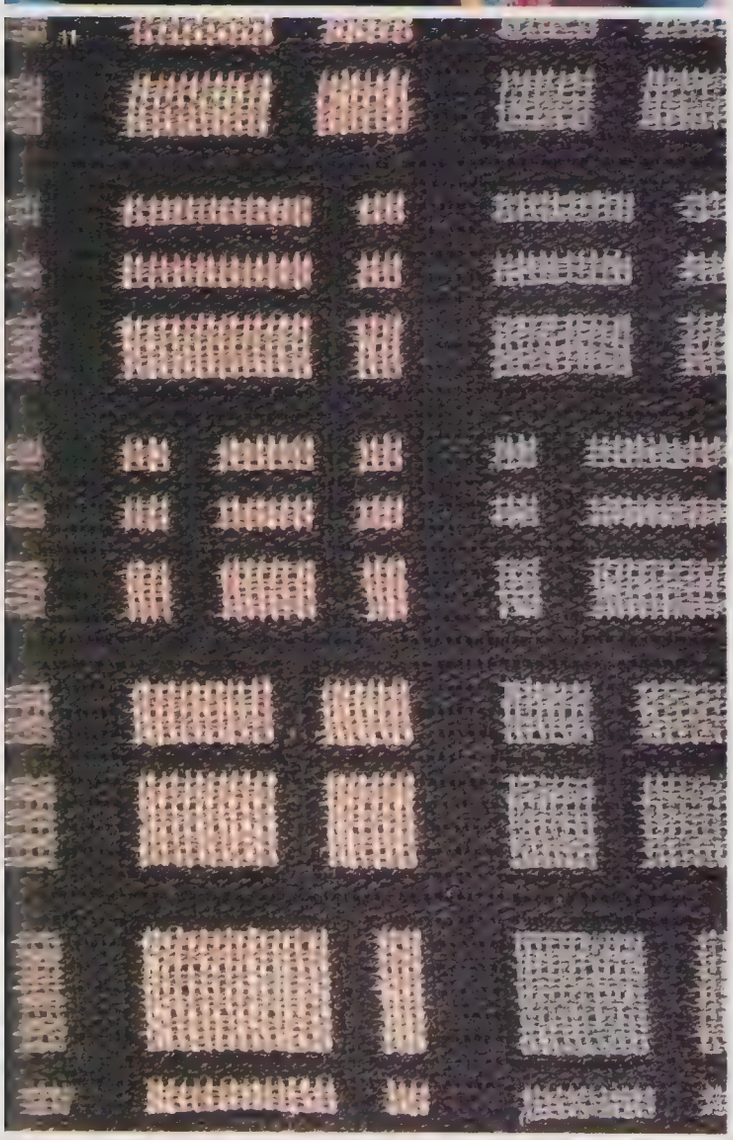

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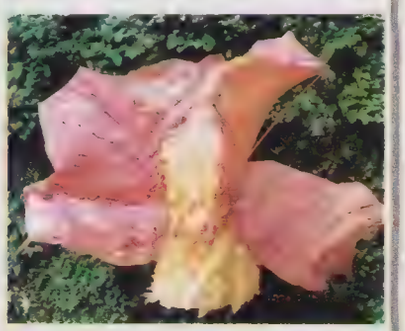
Underdale, SA 5032
(08) 352-0011



1. Chic Stanka Phillips: *Shroud for a Martyred Angel.* Costume, designed and styled with leather accessories.

2. Lyn Hammers: Necklaces. Sterling silver.

3. Andrew Welch: Illustrative Assistant illustration.

4. Anne Brown, Smooth Sailer. Five relief pressings with brasswire. Copper, enamel. 4.2 × 3.6 cm each.

5. Kate Hartis, Buffalo River Knife. Stainless steel.

6. Melissa Springham, Boxed Book. Book of poems in felting box. Hand made papers, leather, cloth, silk. Size of box when closed, 29.5 × 17 × 5.5 cm.

7. Alison Bray, Characteristics of my Mother. Pair of objects. Sterling silver, nickel silver, porcelain. 10 cm high.

8. Charlie Duffy, Fern-pot. Copper with black glaze. 1260°C. 25 cm high.

9. Flora Bennie, Demi-cast cotton reels and winders. Porcelain, 1280°C. 6 cm high.

10. Ruth Creedy, Iron Touch, Light box with colour-changing. Wood, acrylic, Tinsley glass, mixed media, mirror. 39 cm high. BAFA.

11. Ruth Maltbury, Forever Grow. Hand-built, red-fired. 27 cm high.

12. Ruth Sweeney, Dinner Set. Press moulded, hand-painted, red-fired white ware.

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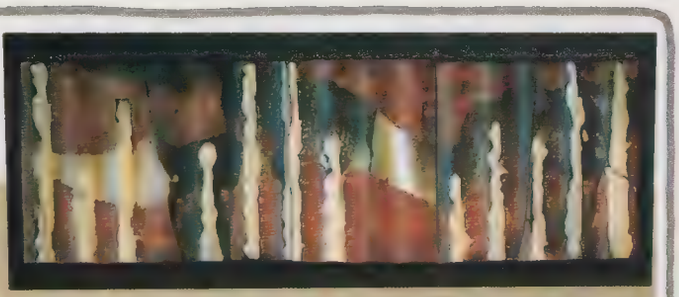

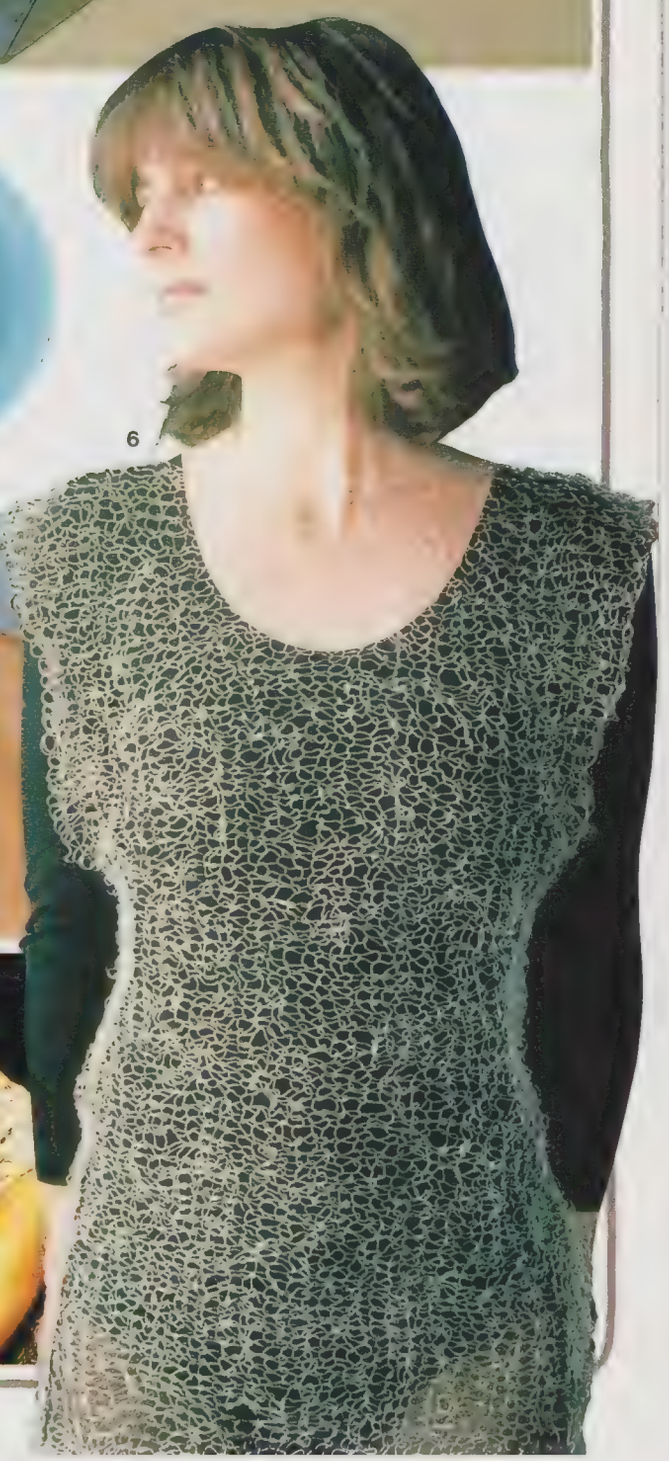

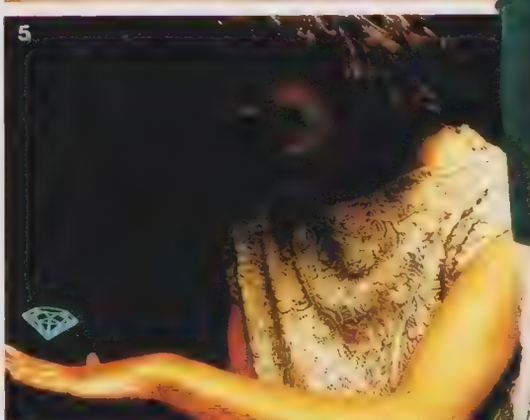

1. Sue Le Messurier. *Raku form*. 500 × 150 mm.
2. Penny Blau. *Bone china*. Low-fire salt 200 × 60 mm.
3. Sallianne Hughes. *Platter*. Inlaid porcelain. 250 mm.
4. James Minson. *Necklace*. Lustred glass.
5. Tony Pack. *Homage to De Beers*. Jewellery utilising computer graphics.
6. Glenda Corbett. *Fine silver armour*.

Continued Overleaf

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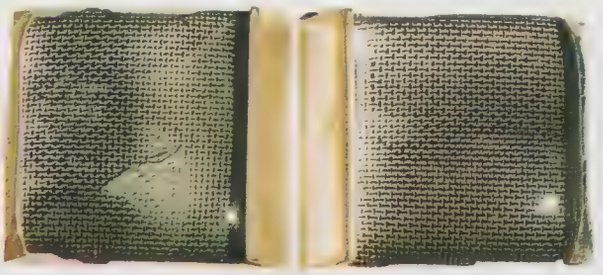

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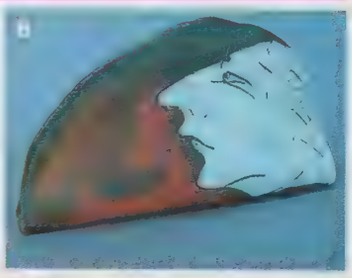

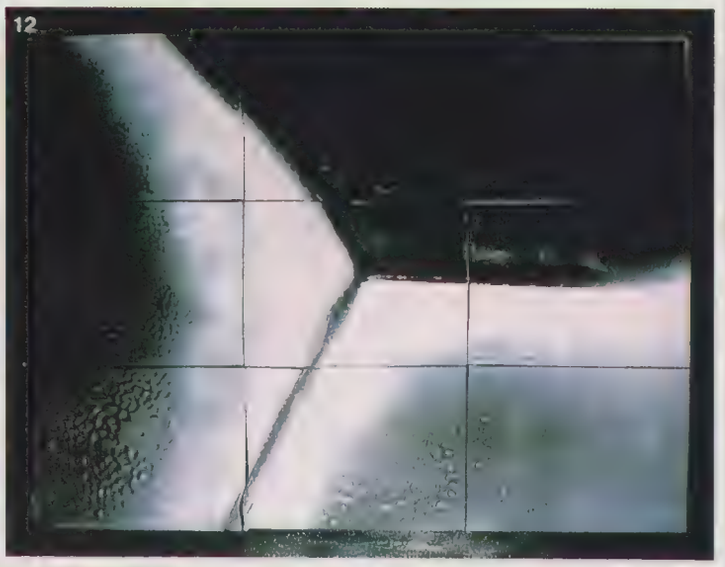

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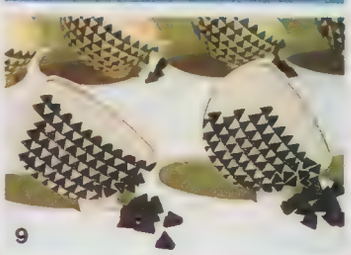

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7. Liz Paul. *String*. Nylon coated stainless steel, paper, plastic, glass.

8. Emily Haughton-James. *Raku form*. 300 × 200 × 100 mm.

9. Kay Flugelman. *Installation*. 100 × 100 mm.

10. Sergio Redegalli. *Cascade*. Glass. 700 × 450 mm.

11. Sarah F Penfold. *Brooch*. Sterling silver, fine silver, glass. Sydney College of the Arts.

12. Anne Stanton. *Painted glass panel*. 1m × 1.30 mm.

13. Rosemary Withford. *Porcelain figures*. 750 mm.

Anna Demetriou. *Low-fired salt form*. 350 × 240 × 500 mm.

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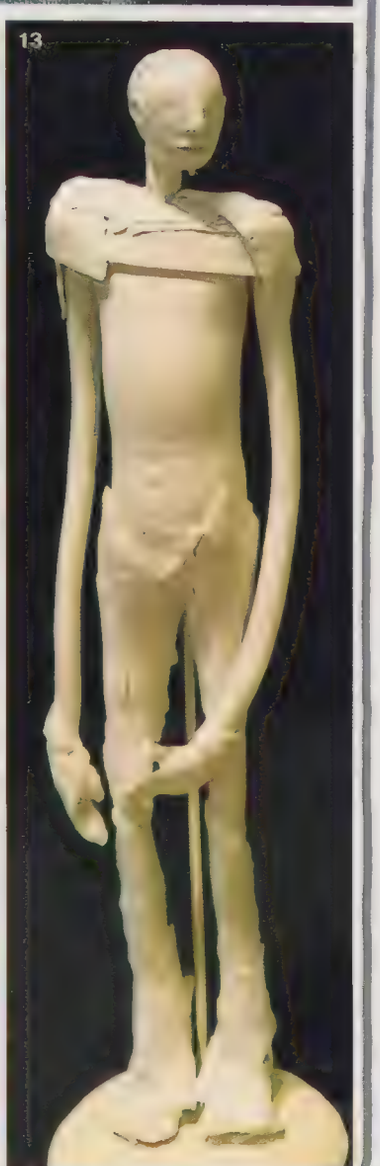

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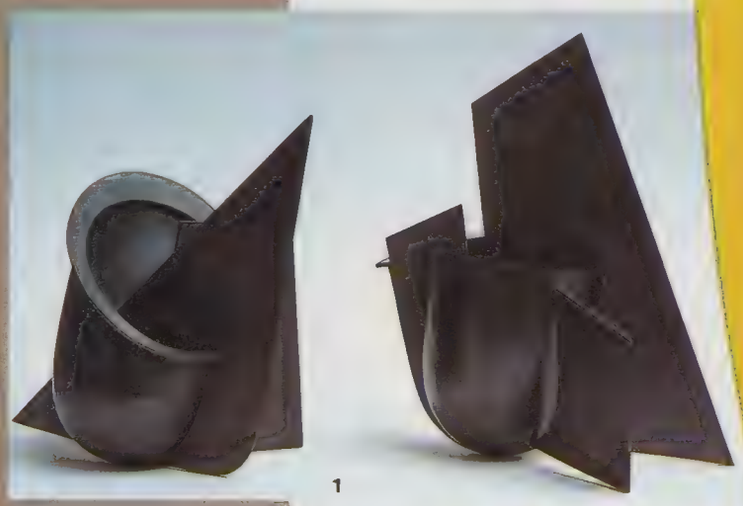

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1. Victoria Royds *Container Forms.* Raised, constructed patinated brass. Diploma.

2. Marie Assad, Pins and Objects. Carved horn.

3. Victoria Royds *Brooches.* Deformed, cast patinated steel, brooch. Diploma.

4. Linda Benson, Silk Weaving. Painted warp.

5. Debra Evans, Silk Ikat. Diploma.

6. Debra Evans, Silk Ikat. Diploma.

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7. Greg Porter. *Writing desk.* Blackwood.

8. Peter Morgan. *Dining Room Chair.* Celery top pine.

9. John Lehman. *Dining Room Chair.* Tasmanian oak and leather.

10. Kotryna Bartkevicius. *Neckpieces.* Aluminium stainless fabricated, anodized. Associate Diploma.

11. Kotryna Bartkevicius. *Hairpins.* Huon pine, perspex, silver. Associate Diploma.

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1. Barbara McLean. Earthenware.
2. David Lyons. Raku ware, textured copper glaze.
4. Vicky Hatch. Stoneware. Dry Serbian glaze.
5. Dessie Cann. Stoneware.
6. Debbie Cutler. Hand built stoneware. Delicate glaze and lustre.
8. Barbara McLean. Earthenware. Wax, acrylic paint.

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7. George Aslanis. *Porcelain*. Dolomite glaze. 55 cms.

8. George Aslanis. *Porcelain body*. Dolomite glaze, cone 10.

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1. Sr. Imelda Ryan. *Tapestry*. Cotton warp, wool weft. 3 pieces, 20 × 20 cms.

2. Belinda Hosking. *Stoneware white form*. Handbuilding dry glazed. 50 cms diameter.

3. Wayne Cronin. *Stoneware form*. Press moulded and carved, sprayed matt white glaze. 21 cms long.

4. Della Cameron. *Print*. Mola technique, tulle, muslin, Vilene. 74 × 61 cms.

5. Gabrielle Ivanac. *Print*. Paint, mola technique. Paper, lawn, muslin, organza. 110 × 94 cms.

6. Deidre Clark. *Transfer printing*. Quilting, stitching. Lawn, ribbon and thread. 47 × 39 cms.

7. Haydn Jackson. *Drawing collage*. Muslin, crayons, paper and pencil. 74 × 60 cms.

8. Peter Paton. *Stoneware* with cobalt and body stain. Slab, drape moulded. 35 cm long.

9. Ruth O'Halloran. *White stoneware*. With earthenware glazes. Handbuilding. 18 cms high.

10. Anne Schilo. *Stoneware*. Stains and dry glaze. 42 cms diameter.

11. Beverley Bell. *Cast paper construction*. Hand made paper, fabric, wood. 165 cms.

Photos Peter Northcott

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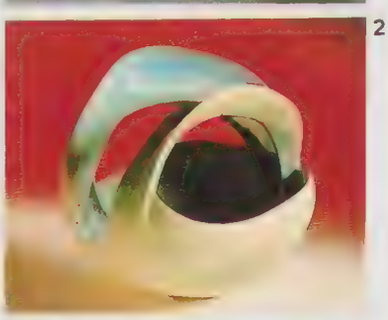

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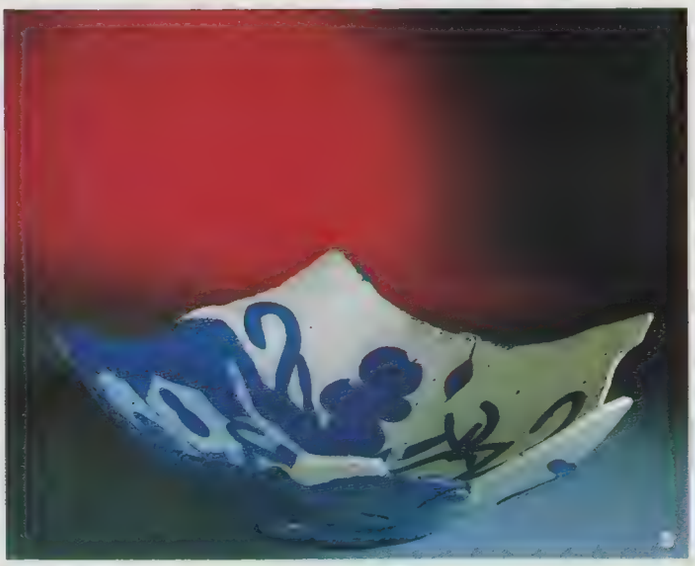
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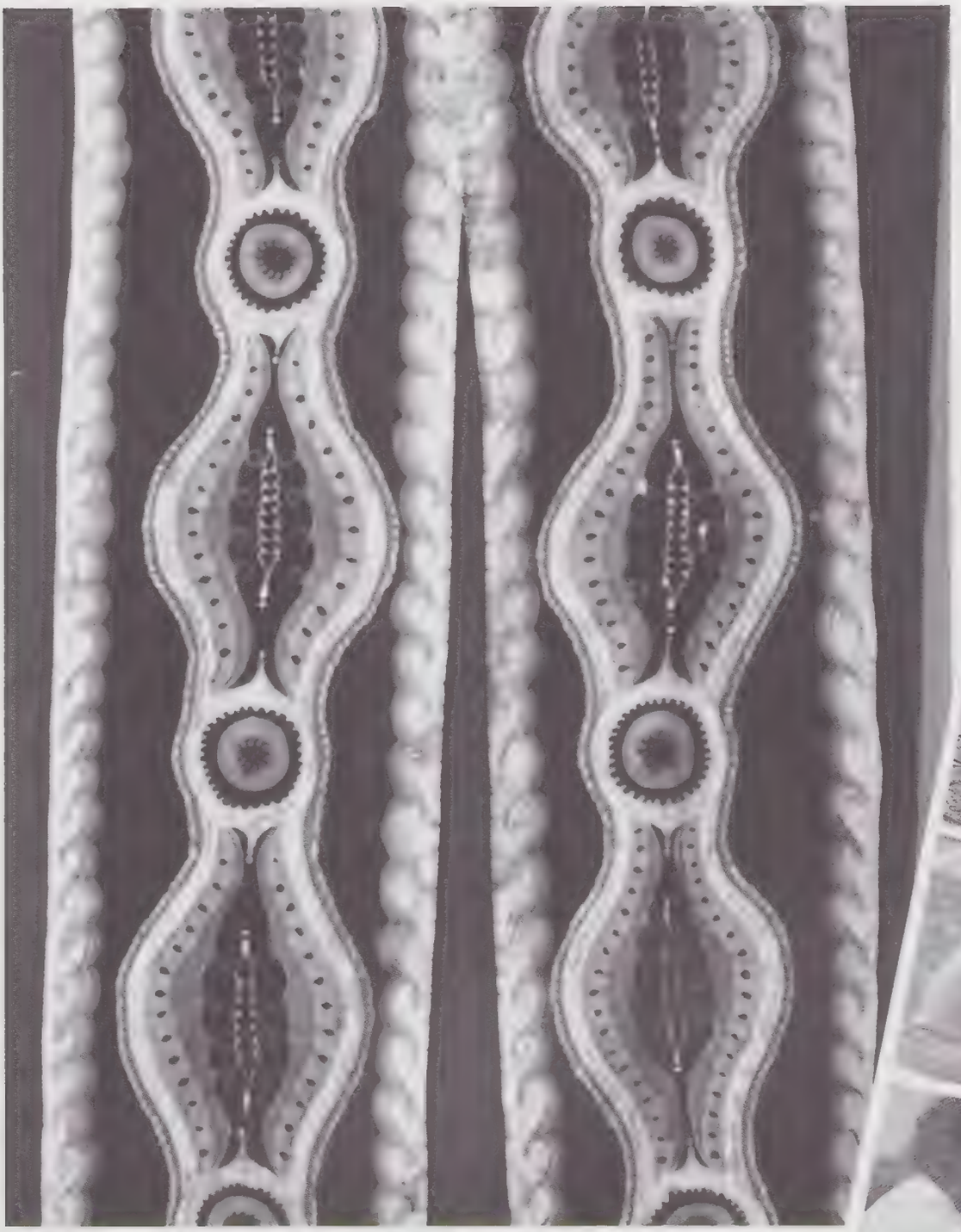
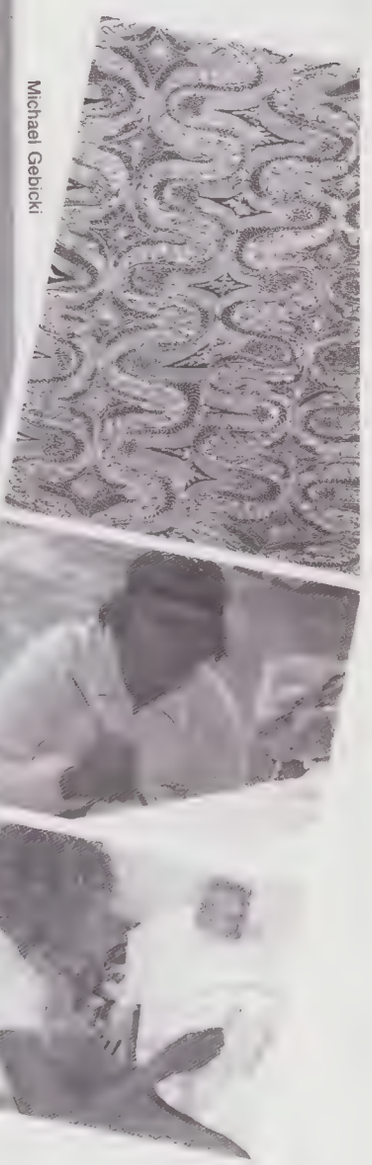
		Ceramics	Fibre	Jewellery	Glass	Woodwork	Metalcraft	Sculpture
Ballarat C.A.E.	Bachelor of Arts (Fine Art)							●
	Diploma of Art (Fine Art)	●						●
	Post Graduate Course	●						
Bendigo C.A.E.	Bachelor of Arts	●						
Brisbane C.A.E.	Associate Diploma in the Arts (Visual Arts)	●	●	●			●	●
Canberra School of Art	Bachelor of Arts (Visual)	●	●	●	●	●	●	●
	Associate Diploma of Art (Visual)	●	●	●	●	●	●	●
City Art Institute, Sydney C.A.E.	Bachelor of Art (Visual)	●	●	●				
	Bachelor of Education (Art)	●	●	●				
	Graduate Diploma in Professional Art Studies	●	●	●				●
	Masters Degree (Visual Arts)	●	●	●				●
Gippsland Institute of A.E.	Graduate Diploma in Visual Arts	●						●
	Diploma in Visual Arts (upgrading to a BA in 1985)	●						●
Melbourne C.A.E.	Bachelor of Education Art & Craft	●	●	●	●	●	●	●
	Bachelor of Education Primary (selected subjects)	●	●	●	●	●	●	●
	Bachelor of Education General (selected subjects)	●	●	●	●	●	●	●
Nepean College of A.E.	Bachelor of Arts (Visual Arts)	●	●					●
East Sydney Technical College	Ceramics Certificate	●						
	Fashion Technology, Higher Certificate Course		●					
Randwick College of TAFE	Jewellery Certificate Course			●				
Queensland College Art	Diploma of Arts	●					●	●
Riverina College of A.E.	Diploma of Art	●	●		●		●	
South Australian College of A.E.	Bachelor of Education in Secondary Art (School of Art)	●	●					
	Bachelor of Fine Art		●					
	Associate Diploma in Crafts Bachelor awards (School of Design)	●		●				
Sydney College of the Arts	Bachelor of Arts (Visual Arts)	●		●	●		●	●
Victoria College.	Bachelor of Arts (Fine Art)	●						●
Western Australian College of A.E.	Diploma of Teaching (Primary)	●	●					
	Bachelor of Education (Primary)	●	●					
	Associate Diploma in Applied Arts and Sciences	●	●					
Tasmanian College of A.E. School of Art	Diploma of Arts	●	●	●			●	●
	Associate Diploma in Art	●	●	●			●	●
	Associate Diploma in Applied Design (Wood)					●		
	Graduate Diploma in Art	●	●	●			●	●

Crafts Courses Available from Participating Institutions

The Crafts Council of Australia publishes a guide, **Crafts As A Career** that surveys crafts training programmes in Australia up through 1982-83. This 236 page guide is available through the State **Crafts Councils** or your local library.





Michael Gebicki

Ernabella Batiks

Winifred Hilliard

The Pitjantjatjara Aborigines moved into their Ernabella centre near Alice Springs in 1937 when a Presbyterian mission was established. The mission continued until the church transferred responsibility for Ernabella to the Aborigines in the late 1970s.

The batik dyeing programme was established in 1972 on the foundations of non-traditional weaving of rugs and other items introduced in 1949. Before European settlement, the Pitjantjatjara people were proficient spinners and adapted to the new methods easily.

The rug-making and weaving incorporated the traditional technique used for the spinning of fur and human hair. The fledgling industry in the 1940s availed itself of this method but changed the raw material from hair to locally produced wool.

There is another more recent tradition growing from the time the Ernabella school opened in 1940. Access to pastels and paper made it possible for the children to demonstrate their remarkable awareness of colour and design. The ancient practices of ceremonial body painting, cave art, sand doodling and a limited decoration of everyday utensils, formed the foundations of an outstanding ability to produce abstract designs.

The introduction of 'non-traditional' crafts to the Pitjantjatjara people has been questioned but it is important to remember they were desert dwellers. Ceremonial occasions were of prime importance, hunting and food-foraging the usual daily routine and little time remained for indulging in art for art's sake. With vast distances to be covered on foot, it was

necessary to be as unencumbered as possible. Material possessions were limited to hunting weapons and the basic utensils required for the collection and transportation of small game and edible seeds and berries.

The coming of the mission in 1937 totally changed the lifestyle of the Pitjantjatjaras as they moved into the new centre. Food was available and drought was no longer a time of sickness and death. However the normal daily tasks of a desert-dwelling woman became impossible. Employment for their men meant the women were obliged to stay in the vicinity of the mission. Firewood and food became too distant to gather.

In addition to the older women without work, each year the increasing number of young women who went through the school had limited employment opportunities too.

In 1949 the textile craft industry was established based on their own traditional skills and the women were able to work in new directions. The older women spun wool from local sheep and the yarn was scoured, dyed and used in woven goods and hooked floor rugs. The latter incorporated designs that increasingly became associated with Ernabella. These designs were also used on greeting cards, scarves, frames and on a larger scale, for murals.

In 1972, when batik dyeing was introduced, the women had achieved a high degree of sophistication in their designs and we were looking for fresh ways to develop them further. Although I had not learnt batik dyeing, I knew the basic principles and I suggested its introduction at Ernabella. I also spoke to Mary White about it. She was closely involved in the encouragement of crafts in Aboriginal communities throughout Australia and had seen an exhibition by Leo Brereton, a young man from the USA who had studied in Indonesia. Leo was appointed to Ernabella for two months but in one month the women learned the techniques it took Leo three months to master.

The earliest work showed fairly random designs, but the achievement of competence in handling the tjantings and wax led to the rapid development of highly stylised designs, especially in painting and floor rugs. This showed an understanding of the medium.

The introduction of batik techniques was not the only means whereby the distinctive designs could take a new direction. Nor was it to provide gainful employment in a limiting environment. It was seen to be the key to a wider world. Initial instruction had come from an American and later a Danish artist. Three of our Ernabella artists visited Indonesia and spent a few weeks at the Batik Institute in Jogjakarta early in 1975. This project was made possible by fund-raising efforts, private donations, a donation from the Aboriginal Arts Board, and most importantly, by the personal savings of the young women concerned.

During most of the specialised training given at Ernabella I was absent and I did not accompany the party to Indonesia. This factor is of prime importance because it has meant the expertise is firmly in the hands of the Aboriginal women themselves. I have ensured that it has stayed that way, so that work can proceed and a high standard is maintained whether I am present or not.

The impact of batik upon the existing crafts was not apparent at first. The wool work had been popular, but very labour intensive and few were involved in any creative way. Batik took over to such an extent that women who had previously shown no interest in creative work and were content to continue with the manufacture of hooked rugs under the direction of a designer, now turned to batik. Not only did they prove to be skilled artists but it made phasing out the wool work an easy task.

David Reid

Michael Gebicki

Batik dyeing did not solve our financial problems. They remained because of the high cost of raw materials, the many hours of labour involved in the production of original pieces and the attitude of the buying public that Aboriginal work should be cheap because Asian and Oceanic crafts happen to be.

This, of course, ignores the fact that the imported cheaper crafts come from countries with far lower cost structures than Australia. Because some of the introduced skills do not fit into the popular picture of what Aboriginals can do has also proved to be a big hurdle in the marketing of their work.

Participating in the first three *Craft Expos* in Melbourne and Sydney helped to make a break-through in the prices we ask. There is also a growing acceptance of batik as an Aboriginal craft because of its adoption in other communities. The *Expos* were particularly important because the beautiful silks and cottons were displayed on their artistic merit, the criterion by which the work should be judged.

Over the years we have held exhibitions in Sydney, Melbourne, Brisbane. Geelong and other centres and shared an exhibition in Rotorua, New Zealand.

I have already referred to the adoption of batik dyeing by other Aboriginal communities.
Artists from Ernabella have gone to other centres, as far afield as Warburton Ranges, over 600 kms to the west, and Indulkana, 190 kms to the south-east. Aboriginal groups have come from Nhulunbuy on the eastern tip of Arnhemland and from the south-west corner of Western Australia. These groups have worked in the craftroom alongside Pitjantjatjara women who give the instruction.

Our most significant event last year was the invitation to visit Japan. The two most senior and gifted artists and I were the guests of the National Museum of Ethnology in Osaka. This museum houses a large Aboriginal collection which includes much Ernabella work. While in Japan the whole process of design painting and batik dyeing by the two artists was filmed. There was also the opportunity to work alongside Japanese craftswomen and see some of Japan's finest craftspeople at work, and share briefly in the non-tourist side of Japanese life.

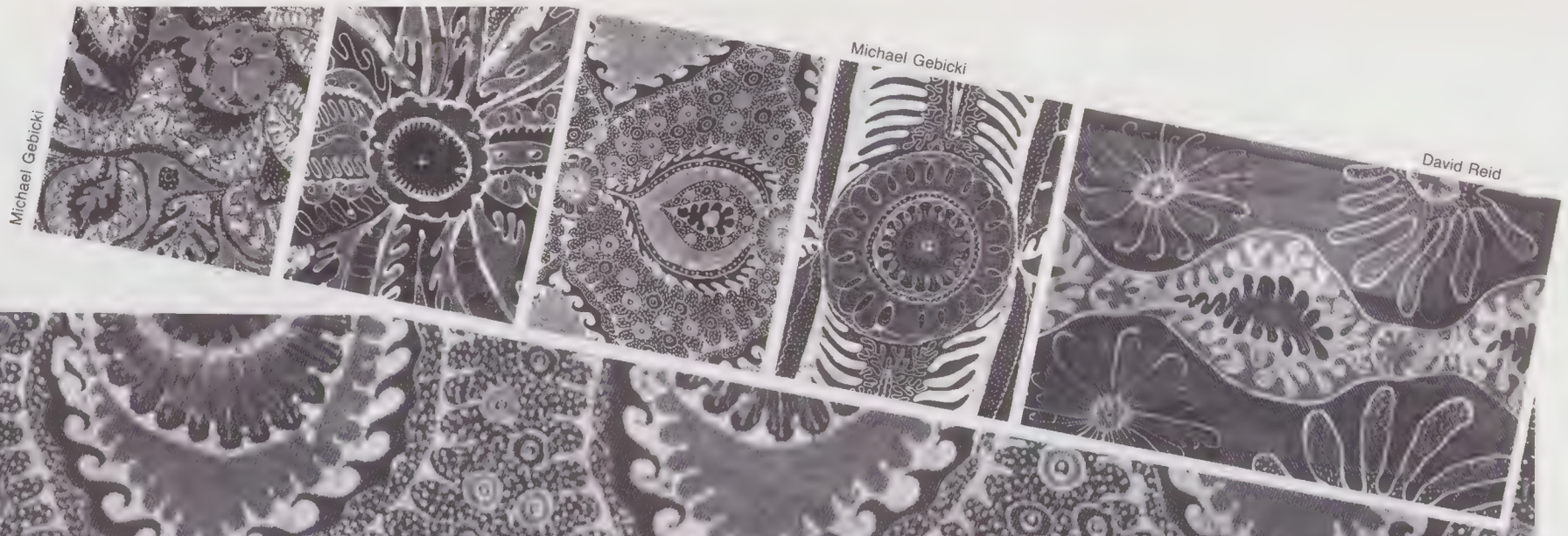
While we were in Japan there were two exhibitions in Kyoto, one from the Japanese national collection that included work from two other centres, and the other entirely of Ernabella work; so popular that another exhibition was held six weeks later.

At the other end of the scale, an earlier invitation to go to Bourke to introduce some of their craft skills to the Aboriginal people there brought our Ernabella representatives into the world of the fringe-dwellers.

The acceptance of batik by other Aboriginal communities is proving to be the means of public recognition of the right of artists to use new media in a way that makes it their own. By their art the Aboriginal people are able to make a real and important contribution to Australian art and culture. While much of their traditional lifestyle is rapidly becoming irrelevant to these people, their gifted artists are able to link them to their own past and lead them to a future as accepted and respected citizens in their own land.

The batik of the Ernabella women is well executed and beautiful. The same can be said for Aboriginal art in general. It can stand on its own merits, not just because it is 'Aboriginal'. The proper acceptance of work by Aboriginal artists means it can be presented with pride and dignity.

Winifred Hilliard is the handcraft adviser to Ernabella Arts, Inc.



Michael Gebicki

Sweet Art

Carol Henty

The curtain goes up daily in the windows of Anthea Leonard's shop *Sweet Art* in Sydney's Oxford Street, Paddington. Here are plates of spaghetti, 12-metre Whinneray yachts in miniature, a bottle of French champagne and a sliced avocado; all dramatically lighted. The footpath crowds gesture, peer, then walk away shaking their heads.

The show is in the shape and colour. And the wonder is, beneath the sculptural confection, it's all cake. Chocolate, fruit or sometimes carrot cake. The producer and director of this kerbside theatre is Anthea Leonard, impresario-in-cake. The productions are conceived and executed by her or by one of the five art students who work and learn from her.

'I suppose you'd call me the art director here', she says. 'I have the final say on any piece of work that goes out. If it doesn't seem right, I have this flash that something should be added or subtracted. Sometimes it is a minuscule thing, but it makes it go.'

This touch of art makes the difference between *Sweet Art* cakes and those made for special occasions by general cake shops. It is a freedom that comes from a training in art and sculpture and the ability to think in shape, light and colour. It is also the reason why a cake can take one artist up to ten hours to make and cost from $50 to $300. Only about 20 cakes are made

during a six day week and always to order. Her business is, as far as she knows, unique. 'There's nothing as refined in New York', she says, having been there for the past two years to see the Culinary Art Show.

She has run the business for the last four years, taking out of it only what has been necessary for survival. 'The past couple of weeks', she says, 'I've actually taken a salary.'

Sitting at a desk in her white office above the shop and looking back on her 30 years, she recalls that she has always had a bent towards art. Leaving school in Perth in fourth year, she decided to give the sixth year final exams a try, a rare thing to do. She passed her two subjects, English and Art. Anthea finally completed her H.S.C. in Sydney.

Later in Sydney managing a small business, she took a sculpture course at East Sydney Technical College. Then, she went overseas, travelling around for a year and a half including six months as an *au pair* in Florence. Eventually she went to Los Angeles to stay.

In California she bumped into a friend from Sydney who had found a fantastic job in a cake shop. The next time she saw him, he had been fired. She applied for the job.

The shop made specialty cakes and was owned by an ex-baker who employed art students as cake-makers. He urged her to make a cake. She asked if she could stand in the corner and watch for a day. The next day she was forced to pick an order off the peg and make it. It was a pig, a pink one atop a chocolate cake. 'It got me the job', she says. She stayed a year and did a drawing course at the same time. The shop was fashionable, patronised by Hollywood stars and she met many of them over cake-consultations. She remembers fighting with a fellow employee over who would deliver John Travolta's cake. She missed out.

She later worked for Hansen's Cakes in Beverly Hills for a year. Hansen's is a traditional cake shop and there she learnt the classical art of cake decorating: basket work and how to work the various icings. She began work at 6.30 am, lined up on concrete floors with the other workers, most of them Mexicans. At the end of the year, she was in charge of fancy cakes. Finally, after fours years' absence, she decided to return to Sydney.

Home again, she fell into cake-making. At first she worked for flatmates and friends in Randwick. Later, when the shop-front of her flat became vacant, she was urged by her fans to start a business.
In 1980 she had an official opening and invited friends from the entertainment world and the kitchens of *haute cuisine*. The shop had been painted Jacaranda blue; the interior decorated by Bjarne and Randolph Ohlin was a mixture of high tech and stainless steel. Her centrepiece was a big cake decorated with Australian wild-flowers.

Thereafter, orders filled her weeks. She baked the cakes three at a time in the old oven in the flat one day a week and decorated the rest of the week. Next door was Jenny Orchard, the potter. They became fast friends, using each other as sounding boards and creative sparks came from it. 'I think her work is wonderful with her flair for amazing patterns and designs. I'd rush into her and ask 'Is this good enough'?'

Anthea employed art students to help. Anything could be fashioned as long as it wasn't more than two feet high, the maximum gravity will allow for cakes.
The largest cake and the most exciting commission of those days was of the apartment building proposed for the Victoria Street, Kings Cross development and some subsidiary buildings for the film *Heatwave*. The main building took twenty sheets of light sponge cake and there were two cakes for two takes. (In the film it was to celebrate the building scheme and a murdered man toppled into it. It took 2 weeks to make the cakes.)

What cake for a certain occasion is an important part of the design process and takes interviewing skills and imagination. 'People expect us to have the ideas as well as make the cake', Anthea said. What NOT to

have is the obvious solution. 'You don't suggest a spanner for a mechanic. You keep plucking till you get something good.' Does the recipient read in bed? Do they like Michael Jackson? Do they sneeze from hay fever? Sometimes the idea emerges after two or three interviews, other times it surfaces instantly. Anthea flicked through the photos of a week's work: a lamington cake for Barry Humphries' birthday; the Nimrod Theatre for a break-up party; a box of Kleenex, (the tissue was rice paper); a basket of knitting wool and needles for a 90th birthday . . . .

Her easy manner with clients and staff helps. This is induced partly, she thinks, by working with Dr Arthur (Primal Scream) Janov while she was in Los Angeles. 'I was always competing with others. Now I just go ahead and do what I have to do.'

The large reference library on the shelf above the work table in the back of the shop is a help with inspiration too. There are Norman Lindsay's watercolours; the *La Rousse World Mythology*, *Reptiles and Amphibians*, *Australian Wildflowers* and other volumes. On the day ***Craft Australia*** visited, the book in the plastic recipe holder was a Danish child's encyclopaedia. 'The pictures of the animals are the best I've seen', said Anthea, 'I borrowed it from Bjarne, who had it as a child.'

Sweet Art works now in a pristine, clinically streamlined studio in Sydney's Paddington with a front counter for displaying and dispensing the freshly hand-made chocolates by Otello and two largish work benches in the room behind. Large front windows allow for overnight displays.

When the need came to move from Randwick to somewhere more central she looked for a place for a year before finding the Paddington shop. It was dilapidated, with damaged walls and no floor. 'I borrowed money from the bank, felt all tied up and choked, but here we are', Anthea said.

The work generally starts at 9 am with three or four of the artists huddled over cakes in various stages of completion. It goes on till 7 pm. For Anthea it can mean two in the morning if she has a special cake or accounting to do. Sunday is a holiday. They no longer bake the cakes themselves. Each morning Anthea picks up the orders made to her recipes from a baker in Clovelly on her way to work from her Randwick flat.

'We use the classical artists' stance', she said, 'there's a block of cake. We carve it. We either add to it or take away from it.'

The tools are simple: knives, paints, paint brushes and pastry bags holding various icings. Icings are made on Monday mornings when the shop is put together again after the week's activity. Orders are then sorted and allotted to each worker.

'We never use moulds', said Anthea, 'and never *plastic icing*, the marzipan and stiff icing you have for wedding cakes. Usually ours is soft icing with plenty of butter.'

Sweet Art tries to give its daily audience satisfaction. Anthea's cakes are a bit like opera. They are complete works of art catering for practically all the senses: the cakes look good, smell good and taste good. The only thing missing is music . . .

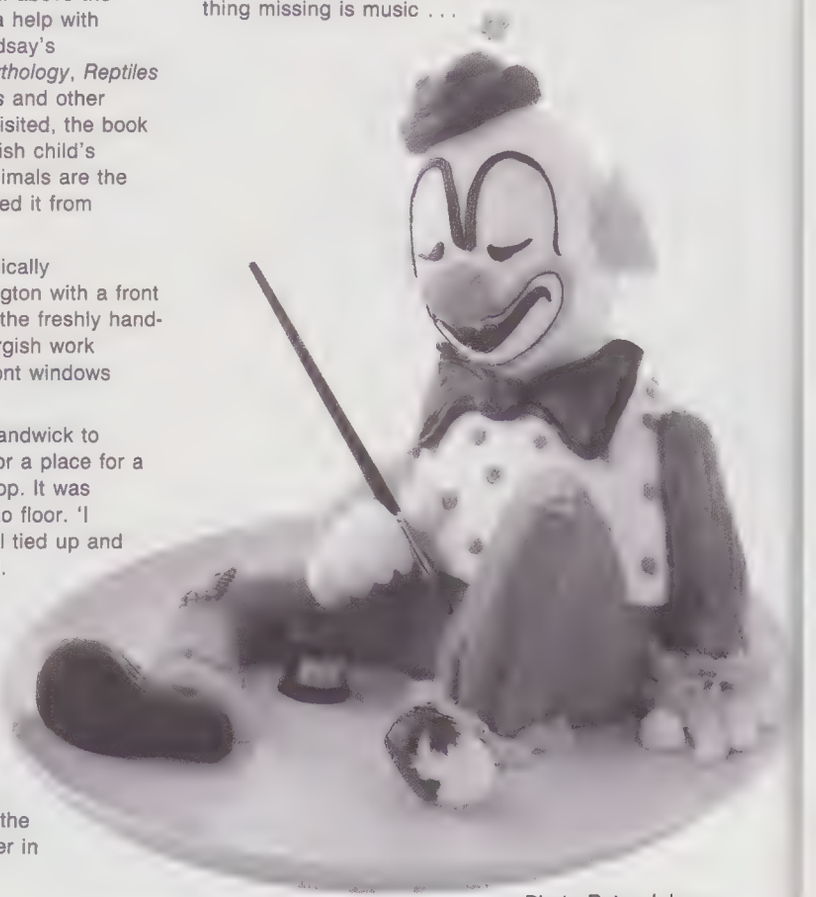
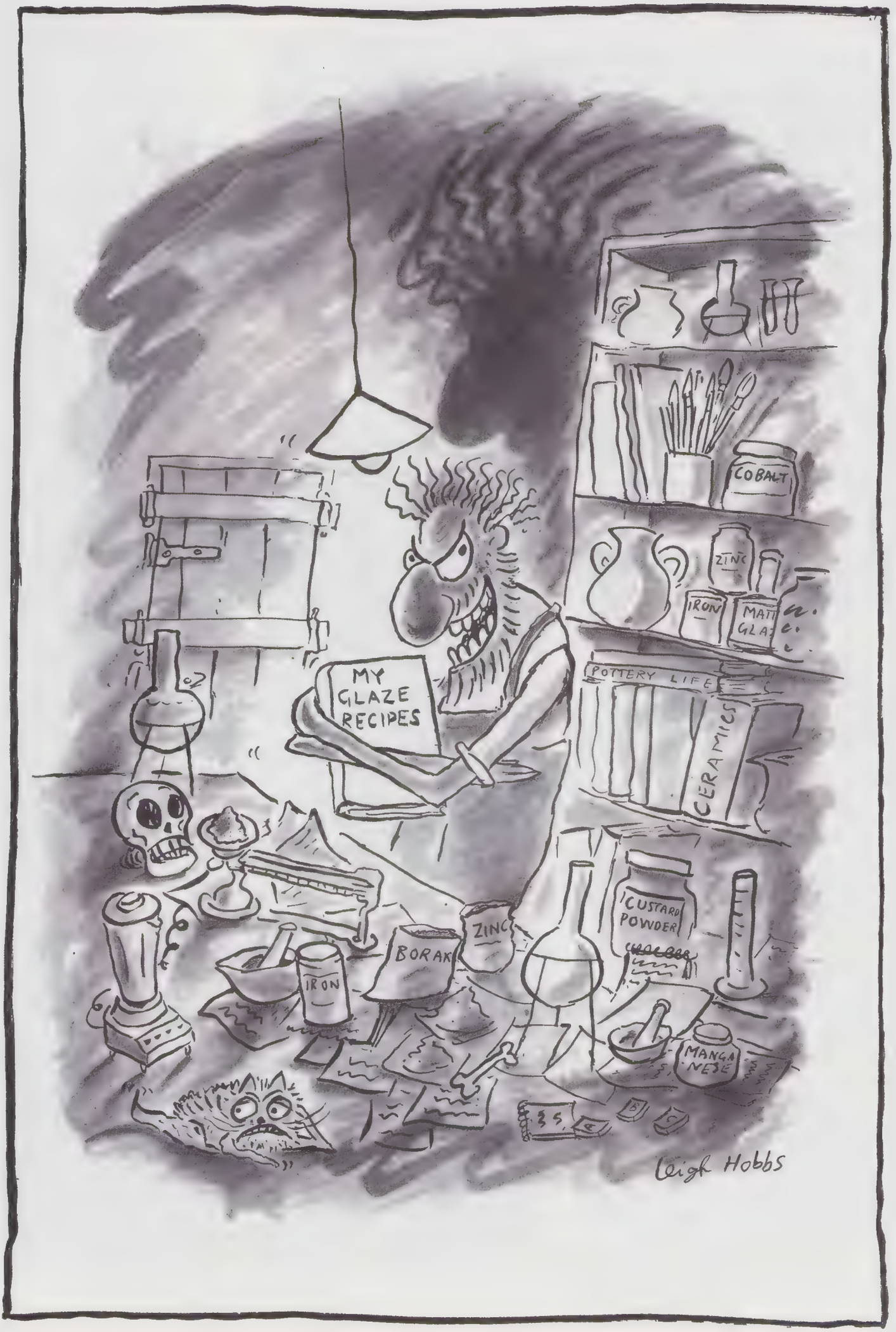


Photo Peter Johnson


MY GLAZE RECIPES
COBALT
ZINC
IRON
POTTERY LIFE
CERAMICS
BORAX
ZINC
IRON
CUSTARD POWDER
MANGANESE
Leigh Hobbs

Craft Australia Goes to Gaol

Many of our states have crafts programmes in their prison systems and a number of important Australian artists have taught or still teach there.

Craft Australia recently visited NSW's Long Bay Prison to see and talk with the craft instructors and their pupils. We find there seems to be a keen interest in crafts and enthusiasm has produced some new programmes.

Leatherwork, copperwork and woodwork have long been used in NSW prisons as craft hobbies keeping inmates occupied in their cells. These days they're being taken more seriously by prison educators using crafts to encourage criminals to develop themselves by seeking out hidden talents.

Until a few years ago, it was rare to find craft teachers working in NSW gaols. Crims wanting to do crafts would have to make application to prison officers and, if successful, they would then be given permission to do it in their cells. Materials would be supplied where necessary.

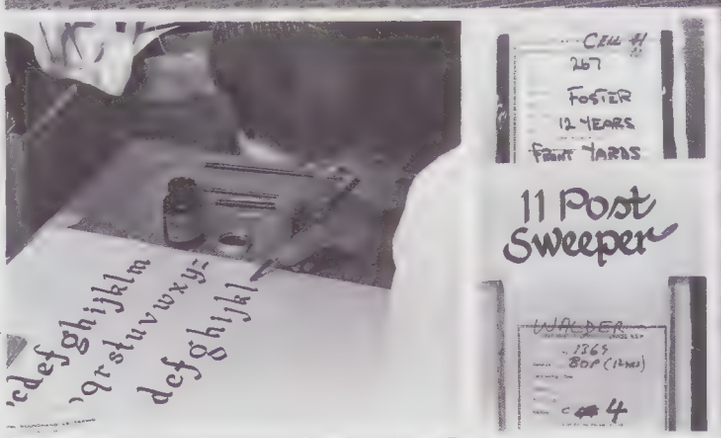
Then the NSW Department of Corrective Services decided to beef up its education programme by providing more staff and facilities. Crafts like pottery, leatherwork, tapestry, needlework and leadlighting were included in a new curriculum. Approximately 120 teachers are now employed by the Department to provide educational opportunities for the 4,000 or so prisoners in the State's gaols. About one-third of these teach crafts.

The department reasons that once an inmate has derived some satisfaction from a craft course, he or she will be more willing to enrol in a basic education class like reading, writing or arithmetic. Attendance is voluntary at all classes so prison educators are seeking to make education as palatable as possible. Many of their inmates haven't enjoyed it very much in the past.

The new programme has met with resistance from some prison officers adhering to the old view that criminals should simply be contained. Naturally, the programme's success depends on the sympathetic attitude of the superintendents of individual gaols and on the enthusiasm of education officers and teaching staff.

Alison Matthews is an enthusiastic education officer who has been given a lot of support. Formerly at Berrima, she now works at Long Bay and is the first woman to be employed in such a position at a maximum security prison in NSW. At Long Bay she deals with a lot of criminals in gaol for the first time. Alison believes they should be introduced to as many crafts as possible so they can use their time in prison constructively. Four of her eight teaching staff teach crafts like batik, screen-printing and tie-dyeing.

One of the first things Alison did on her arrival at Long Bay in mid-1984 was to transform a room, formerly used as a chapel, into a relaxed creative environment.



Calligraphy is a traditional gaol craft at Long Bay.

Copperwork is a well-developed craft at Long Bay. The course is run by an accomplished inmate.

Photos by Adrian Hall.

Tattoos are done behind bars with a pin in the end of a matchstick with a twine wick for ink.

ere is an extensive mural programme. This inmate is a commercial artist posing with the early stages of a new composition.

She asked some of the inmates to paint a brightly-coloured mural along the full length of one wall and to screen-print curtains for windows along another. The day ***Craft Australia*** called, there were about 20 prisoners using the room to paint pictures, singing and playing guitar, chatting, writing stories and doing calligraphy.

A young inmate called Graham showed some copper relief pictures he'd created using the plastic cap of a ballpoint pen. He was originally taught by a fellow prisoner but he now runs a copperwork course himself. An older inmate, Don, displayed some glass reverse paintings done using household enamel.

These days only perspex is allowed because glass is considered a potential weapon. Unfortunately, perspex costs almost five times as much as glass. This has led to a decline in popularity of reverse painting on glass, a traditional gaol craft.

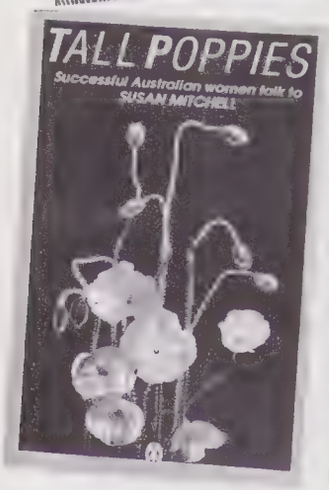
In another part of Long Bay, a group of six prisoners were learning woodwork crammed in a room hardly big enough to wield a saw. Most of the wood they were using for their toys, small tables and carved objects were offcuts from the gaol's carpentry and joinery section. Admittedly, the course was designed for people who have never picked up a hammer before, but the conditions could hardly lead to producing good work. The education officer in charge of this class said he hoped to double the size of the workspace and acquire a woodturning lathe.

David Allanson is another person committed to using crafts to give prisoners a sense of achievement and to lift their self-esteem. David became the first full-time education officer at Emu Plains gaol in the middle of last year. He made a 75-minute video on the work of a former prisoner who, after learning basic leatherwork in gaol, taught himself how to make Western-style saddles from books. Titled *Small Beginnings*, it is being used to teach other inmates how to make saddles and to encourage them to take up a craft. According to David, its overall message is, 'No matter how basic the course is that you do, you don't know where it might lead'. The ex-prisoner featured in the video now runs his own business making bridles and saddles.

Prisoners producing saleable crafts are faced with the problem of selling their work. Much of the craftwork done in gaols is given to girlfriends, boyfriends or families as gifts. Some crafts are sold or bartered to prison officers. Some others give the work to charity. A few attempts have been made over the years to market crafts through prison-associated shops with mixed results. One such outlet was operating in Sydney last year. A current ruling by the Corrective Services Department specifying that anything going out to retailers must be paid for in advance, rather than on consignment, limits opportunities for the sale of prison crafts.

Crims don't have to pay for craft materials if they're doing a course but they generally have to foot the bill for their own projects. When they only get a few dollars a week to buy shaving cream, biscuits and tobacco, it takes a long time to save for luxuries like a piece of perspex.

Crafts rarely provide major controversy in prison but instances have been cited of prisoners having their craftwork smashed or confiscated by custodial officers. But generally they seem to be left in peace to get on with the job. Unfortunately *rehabilitation* is still a dirty word in some NSW prisons. A notable exception is Bathurst gaol where a lot of exciting new education programmes have been recently introduced, including a full-time vocational pottery course. This has all been made possible by a sympathetic superintendant, enthusiastic education officers and supportive custodial staff.



Artists' lives can provide rich sources for novelists and the Australian writer Jessica Anderson uses an embroiderer and seamstress as the principal figure in her novel ***Tirra Lirra by the River****. In the novel, the artist finds her work is the one constant in a life of disappointment and disillusion. Her confidence in her craft allows her to survive.*

Craft Australia asked Susan Mitchell, the author of ***Tall Poppies****, a series of biographies on successful Australian women, to examine* ***Tirra Lirra*** *and the issue of women and the importance of work.*

Women's Work

Susan Mitchell

Even though more and more women are remaining in the workforce, the assumption that they do so for purely economic reasons is still firmly ingrained. And whilst economic security and certainly financial independence are important factors for women, work has an even more crucial function in their lives.

In my book on successful Australian women **Tall Poppies**, each of the women attempted to unravel the times in her life where her work was the integrating force, the still point in the turning world. So too with Nora Porteous in Jessica Anderson's beautifully crafted novel **Tirra Lirra by the River**. Nora's work, her embroidery, was not only her escape from the cruel realities of her life, but it was the sustaining and shaping force. *One is what one does.*

Lost and alienated in Australia, returning after long absence to the country of her birth, Nora attempts to reconstruct some meaning out of the last seventy years. She looks at the pattern of her life, its colours and shapes, textures and emblems, and tries to see the 'motif' that blends them all together.

Remembering her first crisis of adolescent sexuality, 'I hated being pulled about and roughly handled. It made be bored and grieved and angry', Nora realises that she had dealt with it by her drawings of flowers and thin ladies and true gentlemen in medieval garments. She also crocheted, embroidered and made her own clothes. It so engrossed her that it was her first salvation.

Unlike Nora's only friend, Olive Partridge, who was planning to leave Australia with her inheritance once she turned twenty-five, Nora was doomed to wait. The time hung like a prison sentence above her. So she made lampshades, beaded purses and embroidered cushion covers. Engrossed in the melancholic richness of the poetry of Keats and Shelley, she refused to read the fashionable Shaw and H.G. Wells. They were too 'grey'. Her family now referred to Nora as 'artistic'. She embroidered and walked and thus determined the shape of things to come. 'Lines, arcs, ovals, rectangles, figures-of-eight, and any other shape you might care to name, all imposed and impinging on one another.'

As the waiting and the aloneness prevailed, she dressed herself in white voile dresses with lace insertions and drew more designs for her embroidery. Her fantasies became realities of beautifully designed wall-hangings. They so absorbed her, she sat until two in the morning over them.

Once Nora married she was forced to live in her mother-in-law's house during the Depression, and she created a tolerable space for herself by decorating her room in the colours of the lemon tree outside her bedroom window. 'And I was delighted, when I had finished because I had made it from so little.'

Trapped in an unhappy marriage, Nora is forced to steal money from her husband's pockets in order to visit old friends and search for work. She is given some good advice. 'Whatever you do, always keep your hand in.'

She did. And she started walking again. This time the pattern was rectilinear. She was thirty-three and full of her old panic. The stolen money was used to buy lottery tickets in false names. Then she received the news that Olive Partridge, her old friend, had written a novel called 'Cut and Choose'. And Nora made her choice too.

Her marriage was over and she moved to London and sewed to keep herself above the hunger line. She was independent and proud to be so. When the room next to hers became vacant she rented it and went into business for herself. The brass plate was suddenly there, announcing to the world *Nora Porteous — Dressmaker*. She remarked to a friend, 'I have come a long roundabout way, to find out who I am'.

An attempt at suicide was averted when someone offered her a theatrical design job for *Murder in the Cathedral*. No-one could die whilst so engrossed in work. How eagerly she returned, after the idleness of Sunday, to her work. She lived and worked and was fulfilled.

Finally back in Australia in her old age and able to distinguish the pattern, she sees it as a product of sickness and loneliness. The reader, however, is able to see that her work, her craft, sustained her, fed her, nourished her. Without it she would surely have died.

And so too for many of the Tall Poppies of my recent book. Pat O'Shane fought mental illness and psychiatric institutions and finally gained confidence in her ability by studying law. She became the first Aboriginal lawyer in Australia. Without her work to sustain her she would never have survived. After a successful life as Mayor of Port Augusta, Joy Baluch lost her chance of being a Federal politician and then lost the Mayoralty election. Her way of coping is to work. 'I'm going to open a health food shop in the main street of Port Augusta and continue to run my motel. I've got to do something with all my energy.'

Mima Stojanovic's life was shattered by the death of her husband when she was twenty-seven. With four people dependent on her for survival she threw herself into being the best geologist in the field. And she was. Her work became the integrating force in her life and has continued to sustain her. 'If I am sick and stay two days at home I get mad. I have to go back to work.'

Maggie Tabberer says, 'If you had to classify me, put me down as a worker. I've always worked.' Pat Lovell admits that her work is the stabilising force in her life.

Ailsa Allan.
Dressmakers. 1937.
Art Gallery of NSW.

It gave her a sense of identity. 'I don't really want to think about myself. I just want to work and produce good films.'

After the death of her husband, Elizabeth Riddell was shattered. Her editor helped her cope by demanding that she return to work. It was her salvation.

And so too for Jessica Anderson's character, Nora Porteous, who is finally able to fit all the pieces of her life together. The peace she longed and searched for in vain, finally descends. And peace comes from the sense of achievement she feels when long forgotten pieces of embroidery are shown to her. She celebrates their excellence.

'It is truly amazing. I swear that with my swirling suns, moons, and stars I forestalled Lurcat. Its excellence disturbs as well as amazes me.'

So delighted is she by her early work that she cannot speak. Unknowingly she had picked up the lost threads of her life and seen its shape for the first time. The tapestry was complete.

SIMPLY LIVING MAGAZINE

Simply Living is a magazine with your interests at heart. In the 1980s, much of that interest centres on our relationship with the environment and developing world consciousness.

In attempting to redress the present parlous state of both, we expect to make some enemies. The spoils of environmental rape and deceptive information are lucrative to some. But for every enemy we uncover, we make a hundred friends. And through our punchy editorials, spectacular pictorials and informative stories – we intend to keep you!

Our perspective is wide and varied. Traditional concepts of health and well-being have been turned upside down within a decade by the sweet and sensible logic of the natural health movement. 'Deep ecology' and spiritual frontiers have blossomed and the alternative life-styles of the seventies have become the appropriate life-styles of the eighties. We promise all this and more.

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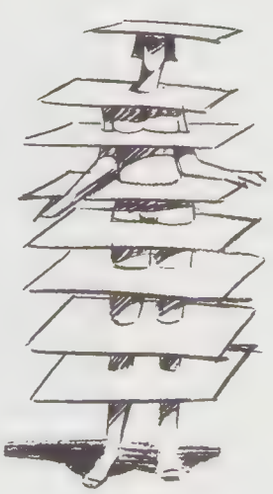
Ready for The New Wave?

Paper Frocks on Parade

A novel fashion show was organised by Tomasetti Paper recently. The Melbourne-based manufacturer of fine commercial papers commissioned designers to create a suite of four garments entirely of paper. Graphic designer Cozzolino Hughes co-ordinated the garment-making and designer Meg Williams executed the four garments shown here. They were shown at a fashion parade during a promotional *fête* Tomasetti threw for printers and advertising agents in Melbourne's Regent Hotel. The evening was arranged to promote a new line of paper sold by the firm.

This is not the first time paper has been reincarnated as clothing. Or even the second, third or fourth time. But rarely have trees been sacrificed for such visual results.

Photos by Simon Frith and Carmine Cossolino.



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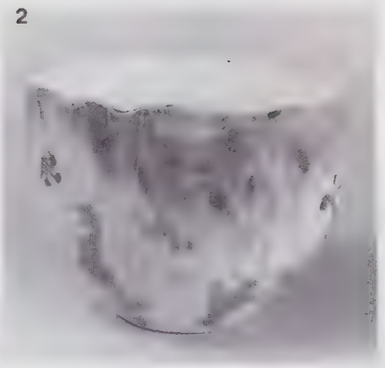
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From the Northern Territory

An exchange exhibition of contemporary crafts
Crafts Council of ACT Gallery
July 19 – August 5, 1984

Nola Anderson

Australian - ness in the crafts is a little tricky. I note with some jealousy the freedom with which critics overseas define just that quality, while critics at home must aspire to a greater amorphous international objectivity. To do otherwise is to tempt the gods of trumped-up nationalism, although the heavens themselves know there is ample material to incite definitions despite the risk.

Australian - ness is both a dilemma and a delight. The issue is complicated by the fact that the work of a large number of craftspeople in this country is inspired by particular aspects of the physical environment that have become symbols or shorthand for its popular image. This inspiration does not define Australian crafts, more properly done in terms of quality rather than image, but it is something uniquely Australian. How's that for semantic espionage?

These thoughts are prompted by the recent exhibition 'From the Northern Territory', an exhibition held at the Crafts Council of ACT Gallery in July, August 1984. The exhibition provided an opportunity to see what has been happening in that state and it did that very well, particularly by pinpointing a number of issues that obviously have a broader bearing on Australian craft.

It was a selected exhibition of work by 68 craftspeople, and included some contemporary and traditional Aboriginal crafts as well as the more usual mix of contemporary mediums. The former made up a significant portion of the total works on display. This together with an overall emphasis on ceramics and textile/fibre work in the other crafts gave the exhibition one of its distinctive qualities.

The second distinctive quality was foreshadowed by Glenda King in her introduction to the catalogue when she noted that though not consciously sought in the selection, many of the works had been inspired by the artists' immediate physical environment. This was at times quite expressively overt, at other times more intended than realised. In still other instances it is expressed quite directly through materials and function, particularly in the traditional *pandanus* and bush string work.

It is often the obvious expression of an artist's relationship with his or her distinctive landscape that is both hailed by critics overseas and dangerously close to *cliché* at home, unless the artist has sufficient creative power to work beyond an image.

The ceramics brought this home with thundering accuracy. The expressive energy in Vincent McGrath's ceramic constructions *Residents of Winnellie* and *Nightcliff Sunday* pushed those works far beyond the images of man and environment that provided the starting point. McGrath's strength lies in his ability to press image and colour into forceful expression. His treatment of figure, colour and form creates direct spontaneous work that is held in check by a larger ground plan of formal construction. Disjointed figures and hieroglyph images share a dream world with a reality that has been inspected at close range.

There were few other ceramic pieces which met the environment on such forceful terms, although many ceramists claimed its inspiration. Caroline Kroon referred to the vagaries and transformations of that region's climate in decorated porcelain forms, Bette Rye expressed her vision of the Central Australian landscape through surface texture and hand-built forms and Jenny Walker alluded to the rawness of earth and mineral in her bauxite glazed pieces.

Other ceramists had a less urgent preoccupation with the physical landscape. John Hazeldine's boxes were tempered with references to Eastern details while Julie Manley's sets of ceramic panels gave a fresh acknowledgement of the little things that count. Words snipped from backyard conversations and kitchen domesticity transformed into decoration, populated her world of child-like drawings. As a set these pieces work well, although the artist makes it difficult for us to decide how serious she is.

The traditional Aboriginal crafts presented a quite different relationship between artist, landscape and art and one which is less easily evaluated solely in terms of Western aesthetics. The contrast between this work and that of contemporary expressionists underlines the fact that the image is not the only way of presenting a response to physical environment.

Within this exhibition the traditional Aboriginal crafts focused on functional items made from local bush materials. Since the tradition behind these works goes back many generations and their form and construction arise from an intimate working knowledge of surviving in the landscape, they possess an unselfconscious awareness of fitness to purpose and design.

Work in this section included some *pandanus* weaving and bush string bags by Mimi Aboriginal Arts and Crafts, and *pandanus* weaving by Djunin and Namanatj, two artists of the Ramingining area in Central Arnhemland. The large open weave hunting bag by Djunin, made from a sedge grass and *pandanus*, is absolutely functional and sensitively made. In just about all these fibre works the

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1. Vincent McGrath. *Nightcliff Sunday*.

2. Caroline Kroon. *Green Monsoons*.

3. Djunin. Mewana. Traditional open weave *hunting bag*.

4. Judy Borrick. *Before Ja'Ja*. Wallhanging, screenprint.

5. Nora Pitjara. *Batik* on silk.

6. Kay Haywood Ngala. *Batik* on silk.

relationship between weave, construction, decoration and function, and the satisfaction found in that relationship, would find few soul-mates in those contemporary crafts where survival has been replaced by expression.

Recent developments in fabric printing programs within some Aboriginal communities of the Northern Territory was represented by work from Ernabella Batik and Utopia Batik. Free patterning in a two-dimensional medium which has not had roots in traditional community life has led to a more conscious use of the formal expressive elements of colour, motif, rhythm and patterning. The result is work that embodies both freedom of gesture and a controlled rhythm of images.

From these textiles based on freely drawn desert motifs, it is quite a leap to the formal investigations in Helen Reeves' miniature textile and paper collages, where the emphasis is on medium, spatial and colour relationships. No overt Australian imagery here. Reeves shows control and sensitivity in these works which tread the right side of a fine line between order and chaos.

Other textile work in the exhibition dealt with the physical environment in a pictorial manner which, in cases such as Judy Borrick's screenprinted hanging *Before Ja'Ja*, displayed a sophisticated handling of design.

The physical landscape, in particular its colours and motifs, provided the starting point for much of the work shown. There was some reticence to challenge the medium beyond representation of that landscape and to push it towards a robust expression of personal meaning.

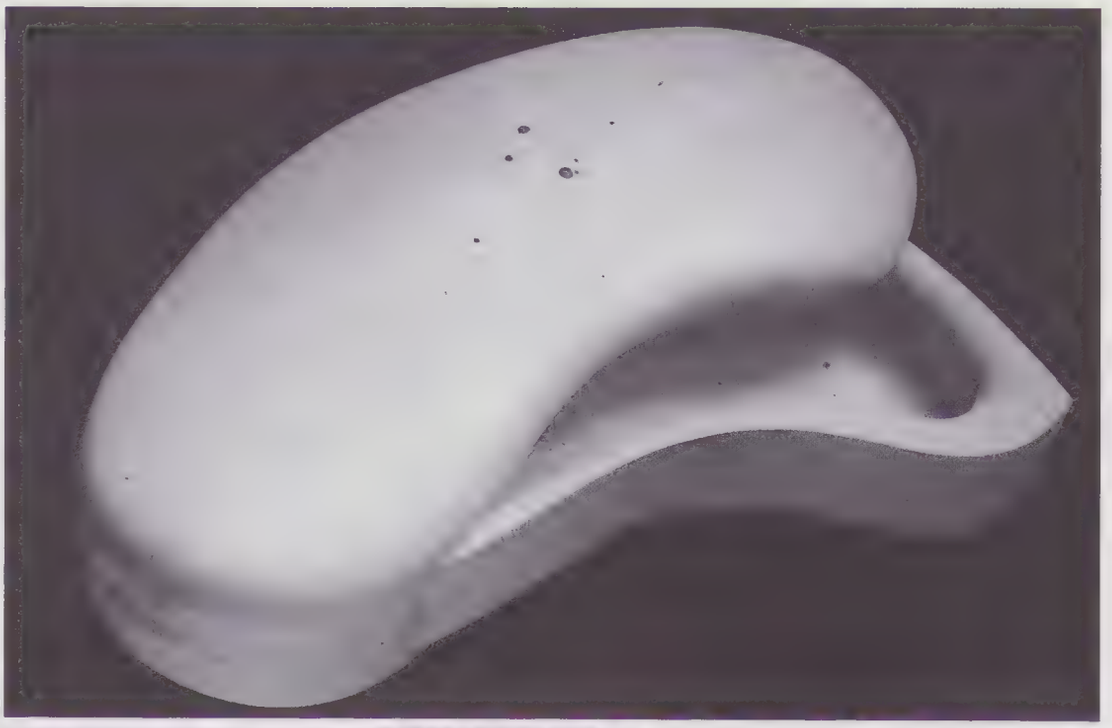
Photography by David Reid.

GALLERIES AND EXHIBITORS

Galleries and Exhibitors is a feature in ***Craft Australia*** that aims to provide exposure for work which is either on exhibition at the time of publication or has been exhibited during the quarter of the year preceding publication. It is open to craftspeople, galleries (national, regional and private), organisations and guilds that submit the following information together with suitable colour slides or black and white photographs:

Name of exhibitor (maker)
Title of work (if titled)
Media
Technique
Materials used
Dimensions
Year of execution

Name of Gallery or venue where shown together with opening and closing dates of exhibition



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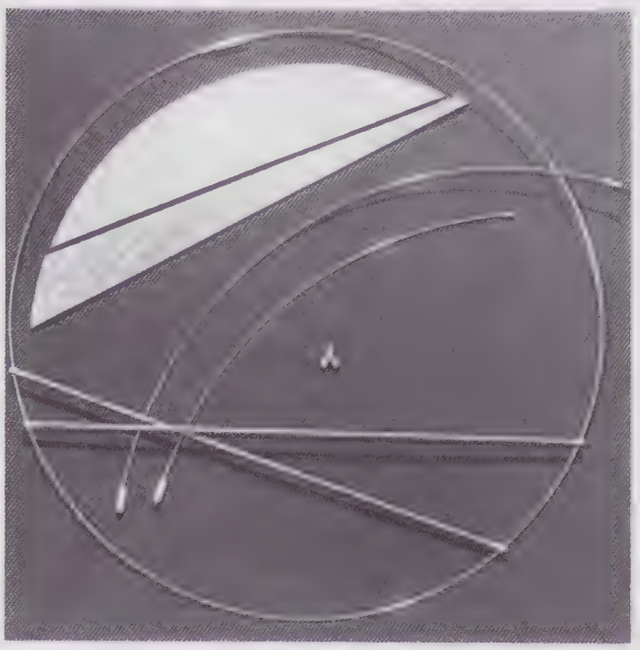

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1. **Gary Pye.** *Kidney Box.* Huon Pine. 27 x 145 x 5 cms. Northern Rivers Woodcraft Group Exhibition at Lismore Regional Art Gallery, October 1984. Photo John McCormick.
2. **David Walker.** *Neckring Kit.* 1984. Titanium, stainless steel and 925 silver. 22 cms. Devise Gallery, South Melbourne. August 1984.
3. **Kate Jenkins.** *3 Lidded Containers.* Porcelain with brush decoration in cobalt, chrome and reduced copper oxide. Jam Factory Gallery, 1984.
4. **Harry Arnall.** *Enclosed form of Norfolk Island Pine and Sputnik III.* A free standing rosewood and silver ash form. ANZ Bank Gallery, Martin Place, Sydney, November 1984.

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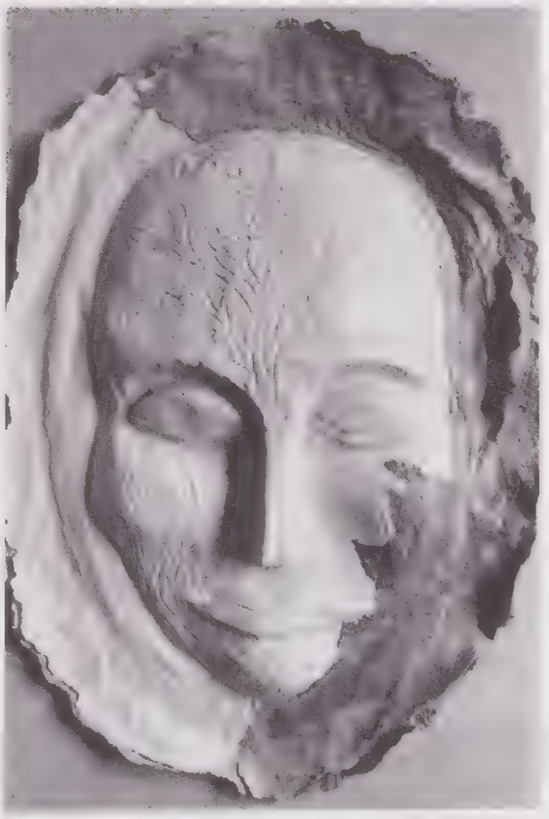

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5. **Grant Vaughan.** *Mirror.* Red cedar. 82 x 48 cms. Beaver Galleries, A.C.T. 1984.

6. **Kathy Nix.** *Plant Mask,* one of a series *Linked.* 1984. Plant fibre papermaking, cast paper. 50 x 35 cms. The Pig and Whistle Gallery, Braidwood, N.S.W.

7. **Margaret Perry.** *Zeyhera montana* (South American Seed Pod). Filtered terracotta, blackware firing. Wheel thrown, handbuilt part burnished. 15 cm. Squiggly Gum Gallery, Hawthorn, Victoria, June 1984. Photo Louis Ferrari.

8. **John Odgers.** *Pure and Simple.* Press-moulded cone on stack of mildsteel mesh inlaid with clay. 23 x 23 x 25 cms. Jam Factory Gallery, Adelaide. Photo Michal Kluvanek.

9. **Sandra Black.** *Caved Bulb Vase.* Polished carved porcelain. 9.5 cm. Victor Mace Fine Art Gallery, Milton, Queensland, Aug-Sept 1984.

The Art vs Craft Debate III

Craft Australia began the series on the art vs craft debate in the 1984/3 Spring issue. Thus far Robert Bell of the Art Gallery of W.A. and Michael Bogle of ***Craft Australia*** have taken up the banner of craft.
In the third of our series reprinted from the Canberra School of Art's Artforum Programme, Donald Brook, Professor of Visual Arts at Flinders University of South Australia gives readers some definitions and draws some useful conclusions from doing so.

(Real) Art is not Craft

Donald Brook

Let me begin with Craft. Craftworks are the products of skilful action and both these words ('skill' and 'action') need some explanation.

Skills are teachable and learnable and they are usually improvable with diligent and appropriately guided practice. People differ in their aptitudes for acquiring skills but the displays and products of skill differ only in degree and not in kind. The spectrum does not divide into craftwork an artwork according to whether the skill displayed exceeds or falls short of some norm or standard.

Skills are assessable for their excellence on unmysterious, however subtle or complex, criteria and the criteria of skill are all essentially an internationalistic kind. We do not see the accidental or unintended consequences of a skilful action as parts of the skill. Good snooker players occasionally pot by accident and such occurrences are frequently acknowledged with amusement. **Good shot!** is a joke, not a judgment of excellence. In short, high skills and admirable products of skill result from the attainment of goals that are publicly set and can be publicly recognised, when these goals are seen to have been intentionally achieved. Skilful activities are actions and actions can usefully be constrasted with mere bodily movements. I cannot pot black skilfully and count as playing good snooker by having someone else jog my elbow, even if the right ball goes cleanly into the pocket at just the appropriate moment of the game. I have to do it myself, intending to do it.

To grasp the notion of intention, as it is implicit in action, we shall need an idea of voluntariness fitting into a definitional formula in some such way as this:

ACTION: a voluntary intervention in the casual flux of the world so undertaken as plausibly to lead toward the making actual of some state of affairs of which the actor is already in possession of a representation.

So in order to understand skill, action and voluntariness and hence to understand craft, we need to know something about representations. Here is another definition:

REPRESENTATION: a representation is an object or state of affairs in practical use (or capable of being put into practical use) between communicating individuals as a **substitute** *for some other object or state of affairs, in some respect.*

For example, we can use a footprint in the earth as a representation of the foot that printed it, in respect of length (and in some other respects as well). We can use a parliamentarian's utterances as representations of our own point of view, occasionally, in respect of the opinion expressed. And, of course, we can use colour chips as representations of our walls in respect of colour and photographs as representations of our family in respect of appearance. In fact, representations turn out to divide into three logically distinct kinds.

Symbols are representations that are made or selected arbitrarily, as we select red crosses to represent hospitals or the letter form *V* to represent a sound that is represented in modern Greek by the letter form *B*. Anything can be made to represent any other thing, in any respect, by arbitrary stipulation. This is at the core of the idea of pure symbolisation. But some things have a natural representational use in certain respects that cannot be achieved by mere stipulation or arbitrarily changed.

Matches (or exemplifications), for example, are things that are particularly apt for use as representations just because they actually share a property with the objects they are used to represent. Waxworks, for example, represent people usefully by virtue of being (almost) the same shape, size and colour. Fingerprints match particularly fingers neither in colour nor in (convex) shape but in the pattern of whorls. Clocks match (and hence represent) the rotation of the earth in periodicity.

Craft skills display our existing knowledge of the way the world is and how it works.

Simulations are more complex. They do *not* match their objects, they do not exemplify the represented property but they have a natural basis in that they *seem* to match, under appropriate perceiving conditions. If a tracing on a windowpane seems from a certain position to be the same height as a distant tree (although we know it isn't), we find that we can use it as a representation of the tree's height. There is nothing arbitrary or stipulative about this. From *that* position, no other height of tracing will seem to be the same as the height of the tree.

If there were no objects with this sort of natural aptitude for use as representations, skill would be impossible. This claim follows logically from the contention that skilful actions are performed in the light of *representations* of what is to be made or done. If these representations could not be *found,* with their natural suitability already available in them, they would have to be represented before they were made. There would be no end to the regress of prior representations. At some point a usable representation has to be simply *found* and followed as it has a natural suitability. We must suppose (without developing the point here and now) that some natural internal representations occur in the bodies of people who act intentionally in the world so as to generate things that match or simulate these representations in appropriate respects.

The representations that I have been calling 'natural' (matches or exemplifications and simulations) all match, or simulate in a natural way *in some respect or respects.* When we have already understood in what respect representation *A* matches or simulates object *B* (when we can say '. . . in colour' or '. . . in frequency' or whatever it may be) we are operating with *A* and *B* in the domain of skill and the things we generate are craft works. The world of things and properties and the deliberate causing of things to have describable or representable properties is what might well be called the *known* world. Craft skills display (and no doubt also refine) our existing knowledge of the way the world is and how it works. Such displays are often highly impressive.

There is no point whatsoever in trying to make art . . .

But there is a lot about the world that we don't know and finding out (giving names to the more elusive properties of things and learning how to do what it was previously impossible to do on purpose) is an enterprise logically outside the domain of skill. To set up criteria of excellence in skill we must already understand the respects in which the achievement matches, simulates or is symbolised by the representation that guided its maker's hand. But when we cannot set up such criteria because we do not yet understand the connections between representations and their objects (or between objects and those things that are apt for use as their representations) we are in the domain of art.

Or at least we are in the domain of invention or discovery to which art is surely a contributor. What I have to say in the present connection will not be sufficient to distinguish art from other sorts of origination, scientifc advance, for a clear example, but only sufficient to distinguish art (as well as some other things) from craft.

So I am saying something like this. Some components and some consequences of our actions are not guided by prior representations. They are *not* intentional and they exhibit no skill at all. But in spite of that, they may turn out to be of the very greatest importance because we may, unintentionally (and *only* unintentionally) generate what is recognised for the first time to be a new representational connection. The representational use is disclosed after the fact of generation, not before. It extends our understanding, our mastery of the world, so that *now* we can do intentionally, using the new representational connection, what we could not do before. And the fact that such discoveries, such increases in knowledge and power of action, often ride on the back of skilful practices, does not mean that their original acquisition was itself skilful or connected in any but an accidental way to skill.

There is indeed no significant difference between art as it is so-called and craft.

Now we are in a distinct domain: the domain of art. Art raids the inarticulate. By accidentally making sayable or knowable what was neither of these things, art originates language for us, now as in the continuous past. We do what we *can* do (exercising our skill and knowledge) and in the process, we occasionally recognise ways of doing what we previously could *not* do. There is no point whatsoever in trying to *make* art and it is simply absurd to think that making pictures or statues is a way of making art, denied to those who make handbags or teapots.

Most of the objects conventionally called 'works of art' (paintings, statues and the like) are merely complex craftworks, given status for social and historical reasons that only remotely cluster around the central truth about representational power, skill and accident. They are craftworks consuming skills of two distinct kinds and this fact may sometimes confuse the theorist. There are skills of manipulating materials within a tradition on the one hand and skills of manipulating an audience and a market on the other. But in both respects the *action* is always intentional. Art lies outside the action.

There has been a huge effort made in recent years to promote craft to the status of art. Some of the motives for this are soundly based: there is indeed no significant difference between art as it is conventionally so-called and craft. But this logic suggests not that craft should be promoted to the status of art (with accompanying mystification) but that art should be demystified into craft, as it was for the early Greeks and for many other cultures.

Such a demystification of art (conventionally so-called) does not, of course, lie at the end of our ambition. Even when we see sculpture, like table-mats, as things that we make (as products of games that we play), we shall still be entitled to ask: what, then, is *real* art? What is it that people quite rightly intuit to have a value far transcending that of well-made things and well-realised objectives?

The answer to this question cannot be set out quickly or easily: if it could, we should all have had it for so long that the question would never be asked. Fortunately, we don't need the full answer if our limited objective is only to distinguish between art and craft.

The Tablemaker, Phillip Island, Victoria

Jane Ross

JIM Lalor emerges from his workshop, his hair matted with sawdust. 'Come and see this', he says, proudly leading the visitor to view his latest work. It's an oval dining table being fashioned from red gum, an unstable wood shunned by most furniture makers. But this piece is well-seasoned and when Jim was asked to transform the trunk of the old gum into a piece of furniture, the artisan in him thrilled to the challenge.

Jim Lalor is *The Tablemaker*, a business he runs in partnership with his wife, Jo, at Newhaven on picturesque Phillip Island. His workshop lies behind a showroom displaying items of furniture he makes to order.

A majestic blackwood dresser stands sentinel against one wall, vying for attention with a six-drawer cedar chest. The handles on both are features of the furniture and have been created by Jim himself. Slab coffee tables, some with mushroom legs, high rush-seated chairs and oddments such as mantlepieces and spoons made from off-cuts are other items on display.

Perhaps the *pièce de résistance* is a desk and chair designed for a Phillip Island client. Hewn from mahogany, the items have almost surrealist lines, crafted piece by painstaking piece in a style known as stack laminated. Small chunks of wood are shaped then bonded together giving a stacked look.

There's also an Indian cedar carver highlighted by two dark knots in the wood staring as friendly eyes from the straight back of the chair.

The carver is one of three articles of furniture crafted from a giant of a tree that once graced Melbourne's Botanical Gardens. When the tree fell, crushing the old garden's kiosk, Jim couldn't wait to get his hands on it.

He's anxious too, to work with some of the cypress trees that the Shire of Phillip Island has cut down in the main street of Cowes.

'Those trees were planted in 1913 by local primary school children', Jim explains. 'I'd love to meet one of those who did the planting and create some furniture for him/her. To me, that would be most rewarding.'

Jim's ambition is to eventually work exclusively with local timber. His showroom overlooks historic Churchill Island where moonah ti-tree and banksia abound. 'Those woods, combined with all the pine cypress and she-oak on Phillip Island would make the idea feasible', he suggests. 'It would be fantastic and would place me in a unique position as far as my craft goes.'

Some of *The Tablemaker* furniture already has a local content. The bullrushes which Jo weaves into rush chair seats are cut from a swamp at nearby Wonthaggi. 'The rushes are only available in December', she explains, 'so I wade out with the kitchen knife, shooing the cows away as I go'.

She is her husband's toughest critic, yet a staunch ally too. 'In these days of supermarkets, people love to say they know the maker of a piece of their furniture', she grins. 'It's like having an original in the house.'

Jewellery in the 1980s

Cross-currents from Holland, Germany, Britain and Australia

THIS exhibition of jewellery was shown at the Museum of Applied Arts and Sciences towards the end of 1984. The exhibition will travel extensively throughout Australia and perhaps New Zealand.

The exhibition introduces two new elements to previous displays of jewellery: the Australian work is shown together with work from three European countries, the Netherlands, Germany and Britain; and the theme of the exhibition is more specific than in previous survey collections. This exhibition does not simply build upon the recent successes of Australian work overseas but provides a new basis for a European/Australian dialogue in jewellery.

The Netherlands, Germany, Britain and Australia are four countries making a most important contribution to the development of this kind of jewellery. Each country has a tradition that has provided a base for the development of, and acted as a source for, the artist exploring alternative approaches to jewellery.

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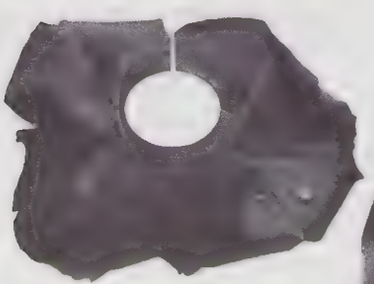

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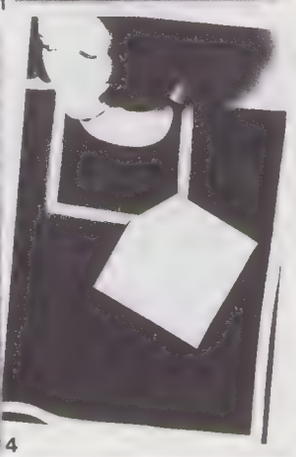

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1. Claudie Berbee and Joke Brakman. (NL) *Rectangle with cut neckline*, cotton, synthetic paint. 1983.

2. Otto Kunzli. (W. Germany) *Kiki*, colour photograph, cibachrome PS. 1984.

3. Gijs Bakker. (NL) *Dew drop*, necklace. Laminated photo. 1982.

4. Esther Knobel. (UK) *Archer*, brooch, tin plate, enamel, paint, elastic, steel pins. 1984.

5. Carlier Makigawa (Aust.) *Five stone brooches*, slate, rubber, silver, resin. 1984.

6. Paul Derrez. (NL) *Collar*, plastic steel. 1983.

Photos courtesy of the Trustees of the Museum of Applied Arts and Sciences.

Health Advice Service for Craftspeople

Rx

Is your work killing you? Literally? ***Craft Australia*** introduces our new column on health issues for craftspeople. Our correspondent is a medical doctor with a special interest in occupational health. His one-half page column will run in each issue and rely on questions from our readers and answers from 'Dr Ben'.

We hope to get questions from hobby-level craftspeople as well as full-time professionals.

In our first instalment, Dr Ben introduces some basic information and thoughts on toxicology.

Some Basic Facts About Toxicology

Many chemicals and other potentially dangerous raw materials are used in the creation of craft works.

It is useful to have an idea about how chemicals can affect you in order to adequately protect yourself.

How Toxic Chemicals Enter Your Body

1. **Ingestion.** You can eat toxic substances quite intentionally if you like, but it is usually accidental and ingestion most commonly occurs from eating or smoking around where chemicals are used or from contaminated hands.

2. **Inhalation.** Breathing dust, gases, aerosols, *et cetera* is quite common. The lungs have an enormous surface area and toxins can easily cross from the lungs directly into the blood.

3. **Through the skin.** Some substances are able to pass directly through the skin into the blood.

Once in the blood stream, chemicals then travel to all parts of the body. The organs damaged depend on the particular chemical involved, as well as, in some cases, an individual's susceptibilities.

Symptoms such as dizziness, light-headedness or an unusual taste in mouth are signs the chemical has entered the body. However lack of any immediate symptom does not necessarily mean that none have entered, nor that there will be no long term damage.

Naturally some chemicals can irritate and burn the skin, eyes, nose and mouth as well.

How Do Chemicals Affect You?

1. **Acute Effects.** These are the immediate effects a chemical has on the body. They can range from mild effects like light-headedness to severe effects like coma and death.

This effect depends on the particular chemical involved and the amount entering the body.

2. **Chronic Effects.** These effects are long-term and there may be no acute effects at all. At the time of exposure, there may be no symptoms evident. Also, long-term effects are not so clearly dose-related. Often quite small doses can cause chronic damage.

Types of Chronic Effects

Organ damage. Some chemicals cause damage to organs over time. The organs commonly affected are the brain, nerves, kidneys, liver, lungs and blood. It can often take many years for this damage to be recognised.

Cancer. Some chemicals cause cancer. Often quite small exposures are enough and there is usually a long latent period, for example, 20 years, from the time of first exposure to the appearance of cancer.

Genetic Damage. Chemicals that cause genetic damage are called mutagens. This results in miscarriages or birth defects. They affect men and women.

Foetal damage. Some chemicals will affect the growing foetus, causing defects. These chemicals are called teratogens. Thalidomide is a well-known one. Pregnant women need to be particularly careful about the chemicals they work with.

Dr Ben

When we examine how we are affected by chemicals in practice, the acute effects are more obvious or better understood. However preventable deaths still occur.

The chronic effects are often poorly understood and it is more difficult to protect against them because we are not aware of them until much later. All those animal toxicity tests reported in the news are poor guides to the likely effect on people.

Protecting Against Chemical Effects

Proper prevention really depends on knowing precisely what chemicals you work with and what they can do to you. It is often difficult to find out what many chemicals actually contain.

The following are some general principles you can follow in working safely with chemicals:

1. **Common sense.**

2. **Good ventilation.** Preferably a proper extractor ventilation system, appropriately placed at the source of the chemical used. Otherwise use your chemicals where there is good cross ventilation, or outside. Volatile chemicals should never be used in a confined space.

3. **Good housekeeping.** Keep lids on containers, clean up spills immediately, do general cleaning at least every day. Do not dry sweep dust. Wet sweep, or vacuum with a proper industrial vacuum cleaner.

4. **Use protective gear.** Appropriate cartridge respirators, gloves, overalls, goggles and other items as required. Paper masks are really useful only for non-toxic and nuisance dusts.

5. **Do not eat, drink or smoke** in the vicinity of chemicals with contaminated hands.

6. Remember, **children are much more susceptible** to toxic substances and they put their hands in their mouths frequently. The workshop is no place for children, except under the closest supervision.

Find Out What You Work With

Regulations in Australia do not require the generic chemical names and contents of the product to be printed on the label.

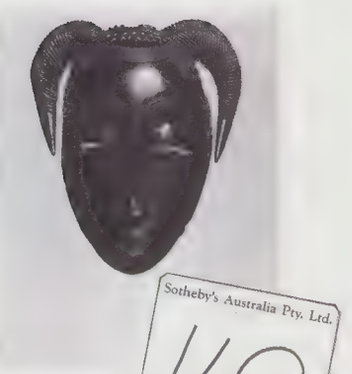
Ask the manufacturer or your supplier for this information. Ask them for their safety data sheets too. It is important to know the generic name so toxicological information can be checked.

Sometimes there are much safer alternatives which can do the job just as well.

There is mounting pressure on the Federal Government to introduce legislation requiring generic names on the label of all products. You can help by writing to the Minister for Employment and Industrial Relations, Mr Ralph Willis, telling him of your concerns and experiences regarding chemical products. Urge him to act to ensure proper labelling of all products.

In the next column I plan to discuss the principles of ventilation. If you have any questions or experiences about ventilation, please write to me, Dr. Ben care of ***Craft Australia.***

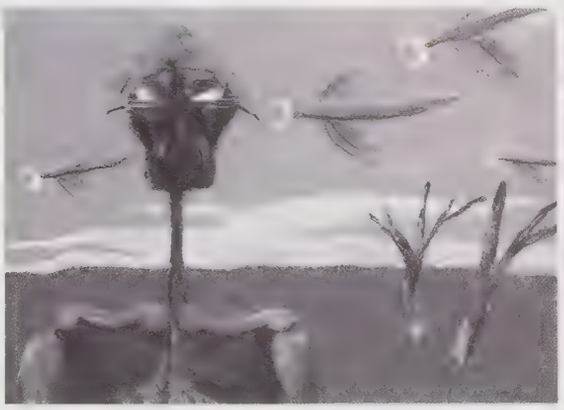
Sotheby's Auctions Tribal Art

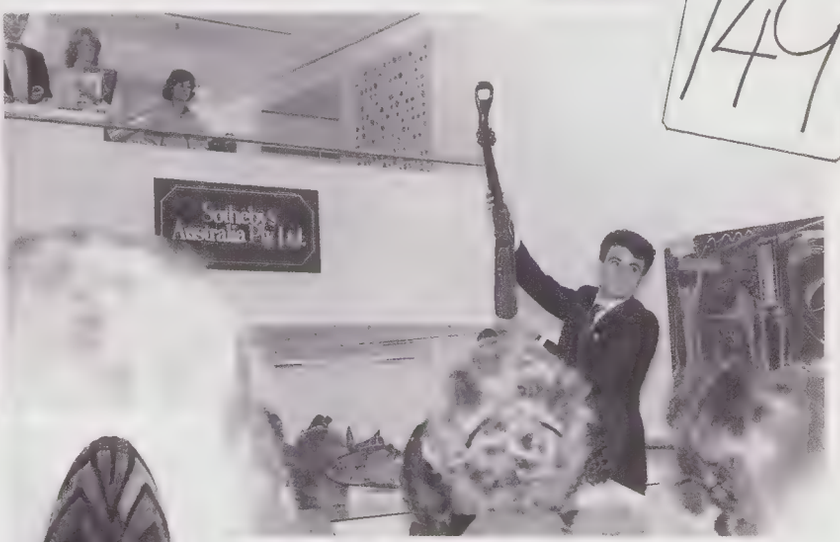


Sotheby's Australia held an auction late last year on the theme: 'What is the Link Between Tribal Art and Modern Painting?' The auction was the culmination of a three week Macquarie Gallery exhibition featuring modern Australian painters influenced by so-called tribal art. These painters included Sydney Nolan, Albert Tucker, Grace Cossington-Smith and others.

So much of the tribal art consisted of craft objects, basketry, wood-carving, jewellery and fibre. ***Craft Australia*** went along to see if some of the mega-dollars spent on painting would rub off on craft. They didn't. Two Australian museums chased significant Aboriginal objects but the bidding for other tribal pieces seemed restrained. As our writer Gavin Harris suggests, the event was essentially a social one.

We look forward to future auctions of craftworks, in the form of Australian decorative arts, from this auction house.





. . . And A Fine Dark Patina

Gavin Harris

Apparently the auctioneering gentleman had approached ***Craft Australia*** for an acknowledgement of this Australian first. He was, I suppose, casting the widest possible publicity net for his Famous House and figuring that, after all, the Tribal Objects must have had enough use value for someone to have acquired those celebrated fine dark patinas.

He, and unheralded others, had done a fine job. The classier dailies featured, even cartooned it . . . The Famous (though rumoured to be troubled) House was deigning to . . . was testing *us* out . . . And the place was packed, for a time anyway. Packed with those who invest in (local) 'genius' and/or Australiana/ Oceania. Packed with peers likely to bid for legitimised (Lam, Nolan . . . Fairweather . . . Margo Lewers) and pedigreed (where housed, where exhibited, where cited) paintings . . . for Oceanic and Aboriginal weaponry . . . for Tribal masks and figurines.

Packed, that is, with several distinct interest-groups. Groups that were prepared to move out, and on, when they and their field(s) of interest were exhausted . . . The Modern Australians' people, perhaps more *chic* than the rest . . . the weapons people . . . the mask and figurines people, perhaps desiring the Other in all this 'Primitive-ness'. Groups, yes, but nonetheless, *one* group lured by the agonistic pleasures of a late winter evening's *divertimento* and by each participant's (quest for) identification with a 'certain aristocratic measure of value'.

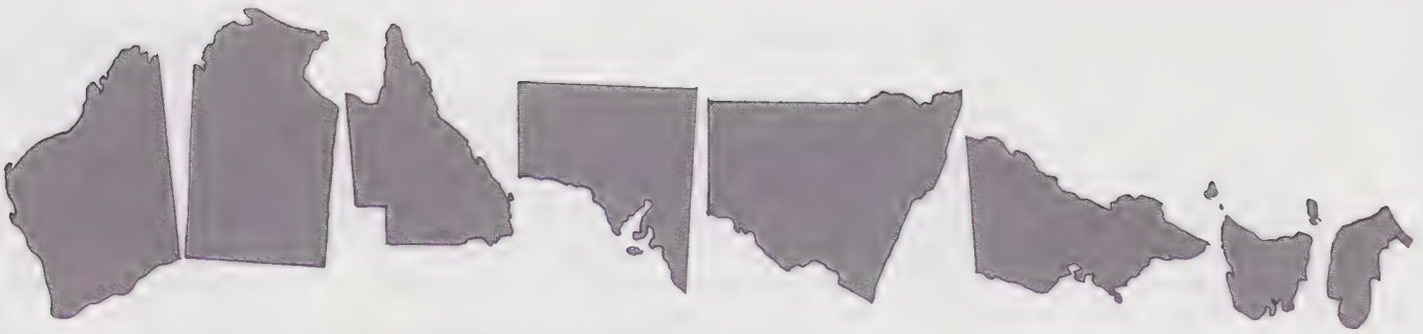
For these folk, who have mastered (or inherited) accumulation, were endeavouring here to control expenditure. And these folk for all the diversities of their taste, constitute a dominant class, an elective and selective community. And here, at the art auction, all other; use, exchange, symbolic/cult and even exhibition/aesthetic values are being displaced by that identified as sign exchange value.

Both their own money and these objects-as-art are transmuted into sign value (appraised, rare and luxurious Art that will betoken prestige) by these folks' expenditure . . . and by their agonistic competition to acquire . . . to consume Culture. And it is this, as well as the facile and spurious claims that *these* Moderns were informed by 'The Primitive', that some of the evening's novelty lay in some delicious tension between our 'sophistication' which is, and which is in opposition to, 'The Primitive' that bound the night.

The auctioneering house may have been disappointed, for few objects fetched the listed figures that, it had been thought, would 'offer a fair chance of success'. Perhaps it was that the peers knew the availability and prices of such works; perhaps it was that they were shy or wary of this novel exercise.

But it was only the well-provenanced and 'important' Wilfredo Lam and two clusters, one of African masks (which, I am told, are rarely offered in Sydney) and one of North East Queensland Rain Forest Shields (from the Holt collection), that shot beyond the listed figures.

Anyway, (nearly) everyone went home tired but happy: The peers, aesthetes and ethnographers alike, gratified by their consumption; the dealers, whose price tags will doubtlessly reflect the kudos of this ('fairly novel' and soon to be echoed at New York's Met) event; the museums, whose inflationary bidding had contributed to the night's lustre, self-congratulatory for having acquired some Significant Pieces for (relatively) little.



Crafts Council Calendar

Australian Capital Territory

1 Aspinal Street, Watson, 2602
Tel: 41 2373

8-18 March. Canberra Potters' Society Annual Exhibition.

22-24 March. Kilims.

20-21 April. Preview of Penny Amberg's leather.

24 April-1 May. Sky Workshop.

9 May-2 June. Crafts of War.

4-10 June. Canberra Spinners and Weavers biennial exhibition.

19 June-7 July. Elements of Change. Crafts Council members exhibition.

12-14 July. Conference. *Surviving as a Craftsperson in the Real World*. A national conference for emerging craftspeople *i.e.* those in final year of art school, those in training with established craftspeople and those who have left art school in the past 12 to 18 months.

New South Wales

100 George Street, The Rocks, Sydney, 2000.
Tel: 279 126

Crafts Councils Centre Gallery, Tues.-Sun, 10-5. Changing exhibitions every month.

Portable Craft Series 2. 'Basketry and Beyond' and 'Looking at Leather' will be travelling to regional areas of NSW. Contact the Crafts Council of NSW for details.

'Through the Looking Glass' — Crafts Council of NSW travelling exhibition of stained glass panels by Anne Atkins (Vic), Gerry Cummins (Vic), John Grieg (Vic), Jeff Hamilton (NSW), Ede Horton (Vic), Bernice Melville (NSW), Cherry Phillips (NSW), Cedar Prest (SA), Lindy Santo (SA), David Saunders (NSW), David Wright (Vic), and Klaus Zimmer (Vic).

At the following Regional Art Galleries NSW:
6-19 March — Bathurst
3-16 April — Lake Macquarie
1-14 May — Muswellbrook
29 May-11 June — Lismore
26 June-9 July — Tamworth

Northern Territory

Bullocky Point, Fannie Bay. 5790
Tel: 81 6615, 81 6616

Feb-March. Gallery opens.

As yet no definite dates or exhibitions.

Queensland

109 Edward Street, Brisbane 4000
Tel: 229 2661

7-8 March. Hungarian Easter Egg Workshop.

15-25 March. Queensland Students Exhibition.

South Australia

169 Payneham Road, St Peters 5069
(P.O. Box 17) Tel: 42 4001

February. S.A. Quilters Guild.

March. Tea Tree Gully Craft Workshops.

April. S.A. Egg Artistry.

May. China Painters Society.

20-24 May. Second Australian Leather Conference.

Venues and dates not yet finalised. Travelling Suitcase Exhibitions, which includes: *Stitch in Pine*, *Bend Belly and Shoulder*, *To Whom it May Concern*, *Touchwood*, *Fire and Clay*, Quilting Exhibition, Embroidery Exhibition, Lace Exhibition.

Victoria

7 Blackwood Street, North Melbourne, 3051
Tel: 329 8856, 329 8719

13-18 May. Fourth National Ceramic Conference. Entry forms and enquiries P.O. Box 4829, Melbourne or Crafts Council of Victoria.

18 June-21 July. Form & Function '85 — An exhibition of Tableware by Victorian craftspeople, Meat Market Craft Centre. Enquiries Crafts Council of Victoria.

Tasmania

77 Salamanca Place, Hobart 7000
Tel: 23 5622

February. Leadlight workshop.

March. Leadlight exhibition.

March. Papermaking workshop.

March-April. Woodturning exhibition.

April. Touring exhibition. Queen Victoria Museum and Art Gallery.

6-25 May. Jan and Ted Arundell. Jewellery.

June. Aboriginal batik exhibition.

Once a month throughout the year the Craft Council window will feature craft from high schools and matriculation colleges. *Accent on Youth* in 1985.

2nd School Term. *Making It Too* exhibition. Especially designed for schools during the Year of the Youth. Exhibition will tour east and west coast of Tasmania.

Western Australia

1st Floor, Perth City Railway Station
Wellington Street, Perth, 6000
Tel: 325 2799

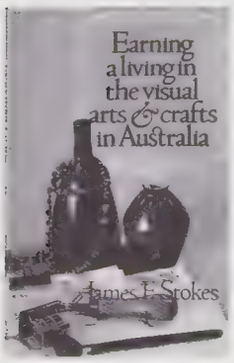
7 Feb-3 March. W.A. in the sun.

7-31 March. Nalda Searles, Baskets.

3-28 April. Easter Parade.

1-26 May. Penny Amberg, Leather.

BOOKS



Earning a Living in the Visual Arts and Crafts in Australia James Stokes, Hale and Iremonger, 1984. $14.95, $29.95

Some eight years ago when I first became a Crafts Council Executive Officer, newly installed in the Crafts Council's office in Adelaide's then (and still?) notorious nest of discontent, the Jam Factory, I was introduced to the problem craftspeople had with coping with the real world by reading a statement, (often attributed to Mark Thompson) on the back of a toilet door which read, 'Those who can, do; those who can't, teach; those who don't, administrate'.

The half truths contained in glib statements like these are irritating in that half the time they are right. The half which are wrong was brought back to me when I read **Earning a Living in the Visual Arts and Crafts in Australia.** Here was a teacher writing a book for 'doers' and doing it well, better even than an administrator like myself has been able to. Such is the stuff of life!

The plain fact of life to be faced in the crafts is that the 'Back to the Earth' days of the 60s craft revival are gone. It's irrefutable today, that if one wants to make a reasonable living from the skill of the hand and the strength of the mind, one has to use a little business acumen to avoid going 'down the gurgler' and that is what this book is about.

It is aimed at those contemplating or who have started a career in Visual Arts or the Crafts and it is a text on how to get going on a proper foundation.

The book is divided into four very logical sections. 'The legal framework', deals with options for setting up one's business, contracts, copyright and protecting oneself. 'The financial framework' explains how to approach the managing of money, simple accounting, insurance and grants. Part three 'The marketing framework' looks at costing and pricing and the relationship artworkers should have with their clients and galleries.

The final section 'The supporting framework' talks about photography, presentation, health hazards and where to look for help. It is a unique book for Australia, being the only one apart from the CCA/Australian Government **Making It** and **Selling It** booklets which are only basic outline texts, although still essential reading.

The author, James Stokes, lectures in Arts Business at Newcastle C.A.E. and writes in a clear and easily read style presenting interesting case studies that illustrate very clearly the application of the theoretical argument. The 250 pages of text are comprehensively indexed and studded with tables and black and white photographs.

Success is measured in many ways, the most usual way in business is profit made and income derived. My one criticism of Stoke's book is that he doesn't make more of the difficulty of succeeding in these terms. It has long been my contention, based on observation, that it is just not enough to be good at making what one makes or even being the best at it in Australia. If nobody ever knows about one's work, it will have gained the maker little.

Read the book before launching out.

Malcolm Cole. Malcolm is a Director of Elmswood Fine Crafts, Quality 5 Crafts and President of the Crafts Council of S.A.

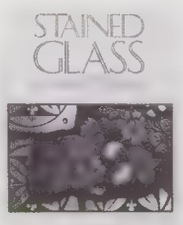
Stained Glass in Australia Jenny Zimmer. Oxford University Press, 1984. 178 pages, about 138 colour and b/w illustrations, bibliography, glossary and index. $40.00

Jenny Zimmer is a Fellow of the Royal Melbourne Institute of Technology where she lectures in art history. Her fine arts/art history background and working environment has provided her with the qualifications, experience and stimulation to carry out the mass of research and evaluation necessary for such a broad topic as stained glass in Australia. It is evident too that Jenny draws on a long-standing interest in glass and love for the subject. These factors, together with the support and encouragement from her husband, stained glass artist, Klaus Zimmer, have resulted in a number of articles on glass painting which she has written for local and overseas specialist journals. It is from each of these qualities, qualifications and academic activities that this pioneer book has emerged.

Her project was to give some coherence to the hundreds of facts about the art and extant examples of stained glass in Australia, in the light of its European legacy and semi-isolated existence in the Antipodes. Jenny has done an admirable job collating the fragments of our stained glass history.

The most comprehensive surveys of stained glass revolve around Sydney and Melbourne. Other capital cities are discussed though in less depth and detail. Broadly, the story moves from the boom and subsequent decline of stained glass in the second half of the 19th century, into the first decades of the 20th century when modernism began to make tentative inroads into the art. After the 1930s, the interesting post-war phase is explored and we discover the valuable injection of ideas, traditions and styles the art received from the many skilled practitioners brought to Australia as a result of the war-time upheaval in Europe. Contemporary flat-glass is illustrated through discussions on particular practising artists, and the postscript rounds off the fascinating story with a look at recent developments in art-glass.

This stylistic development is seen in the light of the techniques involved in composing a stained glass panel, of the economic, artistic and architectural *milieux* in which Australian stained glass had to develop and of the English and European imports that flooded the market until our own production got under way in the 1880s. It is exemplified by the work of local and overseas artists and craftspeople who, along with the church, were the principal catalysts in its development. The book contains profiles on many of these artists.



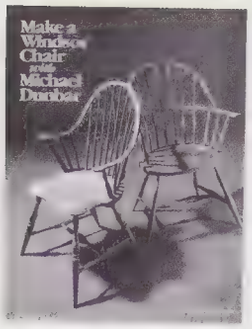
Students and researchers of glass, glass artists, architects, heritage *habitués*, specialists in fields directly and indirectly related to stained glass, and anyone at all interested in Australian history and the fine and decorative arts will find useful and interesting information in the book. Unfortunately, photographs of a number of windows lack definition. Understandably, it is difficult to photograph huge windows of sunlit coloured glass but it is to be hoped that future publications on the subject will find the means to overcome this serious problem. Reproductions of details, however, are clear and more instructive.

The book does not profess to be a definitive work. The field is vast and, as yet, a relatively new one for study. There are few comparative works available on this topic. Specialist journals have, from time to time, included articles on various aspects of stained glass in Australia. A post-graduate thesis by Danute Giedraityte (M.A. Fine Arts, Sydney University, 1983) also takes a close look at stained and painted glass in the Sydney area from c.1830 to c.1920. Hopefully, a publication will soon emerge from this commendable thesis.

Stained Glass in Australia is a pioneer publication. It has laid the groundwork for future students to elaborate on aspects already brought to light or to discover new facts and so add to the marvellous story.

Annette Keenan. Annette is the Curator of Glass at the Power House Museum in Sydney.

See book coupons inside the back cover



Make a Windsor Chair with Michael Dunbar. Michael Dunbar. The Taunton Press, 1984 176 pages $13.95

The Taunton Press produces vast volumes of specialist woodworking publications. From its Newtown, Connecticut base it feeds, world-wide, the hungry maws of professionals and amateurs alike. If there is anything we enjoy more than chewing away at a beautiful timber, it is reading about someone else doing so. This book is a type-specimen: well-researched, lucidly written. Michael Dunbar is well-processed and presented by an editorial crew working to strict pattern. Enthusiasm is high and the 'let's-get-stuck-into-it' spirit is stirring if a little contrived.

Michael Dunbar was seduced from a degree in French by a small, black 'rod-back' side chair of 1805 and has been a professional Windsor chairmaker since also travelling the USA running intensive one week chair-making courses. His passion for his work is genuine, 'Windsor chairs are perhaps one of the greatest success stories in the history of furniture design', making the point that, since their introduction to America in 1750, they have been in continuous production.

Mr Dunbar takes us, step-by-step, through the creation of two of his Windsor-style chairs, a 'sack-back' and a 'continuous-arm', stressing the point that they are personal adaptations and reflect the maker's personality. Delicate, but not fragile, the Windsor is introduced as a 'high-tech.' chair. And so it is, in concept and execution. So far, so good, but from here we run downhill.

I will not dwell on the old problem of timber species, all imported books are thus disadvantaged. The disparity between American and Australian woods could hardly be greater but, even so, Dunbar's comments and techniques have an academic and technical relevance. He splits his stuff from the log in the green state (he is a lucky lad in that he seems to be able to order firewood of furniture-quality with nice, straight stems), traditionally and structurally very sound, but impractical for most of us. This is only the beginning of a long string of impracticalities.

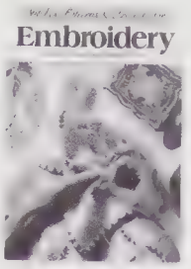
Michael's tools are old, romantic and wooden. They work beautifully but, by his own admission, are difficult (if not impossible) to find. In 1984, why must we scratch around antique shops, auctions and garage sales for years on end sniffing out spoon-bits, travishers and wooden bow-saws when the Forstner bit, the electric drill and the band-saw have been in universal use for decades? I'm not sneering, there are few things in the world more lovely than a wooden spoke-shave, but a book published in 1984 should at **least** offer efficient, contemporary alternatives. Only one in five hundred of us will ever see a single spoon-bit.

The chapters dealing with steaming, bending and chair-joints are good but the making of the turned members is tediously drawn-out, pages choked with redundant photographs. A few more concise line illustrations would have efficiently dispensed with much superfluous gloss.

I found the constructional methods very disappointing. Absent are the clever, home-made, hole-boring jigs and ingenious guides and measuring aids that I know were developed and refined in the course of the Windsor's long history. There is a disconcerting amount of arbitrary 'estimating' of rake and splay angles and 'sighting' along or against try-squares and sliding-bevels. For a woodworker, this boring of accurately angled mortices is the great fascination and mystery (structurally) of the Windsor Chair. Rather than elucidate and clarify, Michael Dunbar has turned mystery to mystique. The Windsor Chair **is** a mystical sort of beast, but a how-to-do-it book needs at least **one** foot firmly planted on the ground and the head **just** under the clouds.

Despite my criticisms, these books are compulsive things. It really takes a heroic effort **not** to collect them. Best of luck if you do decide to 'Make a Windsor Chair with Michael Dunbar', you're going to need it.

Michael Gill. Michael is a professional designer/ woodworker and teacher of woodcarving and wood-sculpture.



Stitches, Patterns and Projects for Embroidery. Wanda Bonando and Marinella Nava. MacDonald Futura Australia. 1984 $26.95. 254 pages.

This book contains four sections, each covering a different area of embroidery. The first section covers frames, materials, equipment and techniques, the use of needles, threads, scissors and other tools. Clear instructions are given on the choice of stitches, threads and fabrics, also the washing and ironing of embroidery. Several different methods of transferring designs on to fabrics are described and each design is clearly marked on a graph to allow for copying and enlargement.

The second section explains many different stitches and types of embroidery. The text in both these sections is well illustrated with many photographs and diagrams.

The latter part of the book is rather disappointing. The section on new and traditional ideas suggests 53 different projects ranging from exquisitely fine embroidered articles to a coarse burlap bag. It may not be possible to reproduce some of the traditional designs shown, as some of the articles in the photographs are old and the threads and fabrics would be difficult, if not impossible to obtain.

Some of the basic projects are not practical. For example, the use of felt on a garment that requires considerable washing. None of the illustrations included the source of the design, when or by whom it was worked.

The designs featured on the cover of the book are reminiscent of the embroidery shown in women's magazines during the 1940s. The aims of the authors have not been met as beginners would be discouraged by impracticability of some of the articles and the experienced embroiderers would probably prefer to design their own work, or at least use old books which have a greater selection of traditional designs. This book is not a comprehensive guide to embroidery as stated.

Embroidery has a rich and colourful history forming part of the culture of every nation on earth, and has held its esteem among the art treasures of the world. It is disappointing to see a book that does not at least try to show some of this background.

Betty Gregory. Betty is the former President of the Embroiderers' Guild of South Australia.

Mastering Calligraphy Tom Gourdie.Pitman Publishing, 1984 112 pages $10.00

The key to reviewing any 'teach yourself' manual concerning the visual arts is to realise that it is not a book for reading. Neither can any such aid be expected to be the definitive and only information a potential exponent will need in his quest to know all. If this were so then all other such publications by Tom Gourdie would have been redundant long ago. There comes a time in the progress of a calligrapher when self-motivation is usually all that is needed to master new techniques. This book can bring the novice up to that point.

The fact that the author has been responsible for the new handwriting in Swedish schools as well as assisting in the development of a simplified italic style to East Germany primary schools is evidence enough that his methods are essentially practical. The realisation that his involvement in the

mechanics of calligraphy has been his profession for the last fifty years allows one to believe in the necessity of yet another publication ostensibly dealing with the same issues that have attracted the writing masters from Charlemagne through to today.

Tom Gourdie himself has produced at least a dozen versions of this subject since the 50s, providing the ongoing need for this information for each generation. This latest edition, published in Australia, gains over most other similar manuals by being in two colours. This design device allows each letter to be analysed succinctly, explaining direction and angle of pen strokes, variations of form and other idiosyncracies of the particular style discussed, without confusing the image.

All in all there are thorough discussions of more than a dozen historical styles with an additional section on layout, numerals, handwriting and some twenty plus pages showing examples from modern calligraphers.

This is a book that reflects the author's undoubted status as a teacher. Above all else it makes the whole process look easy, the mark of the good teacher. There are many books of late dealing with this aspect of the book arts, some more lavish, some obscure and some mostly unintelligible to the non-aesthetic. Tom Gourdie's commentaries accompanying each alphabet prove him to be one of a dying breed, a sympathetic and painstaking expert with enthusiasm for his subject. Such enthusiasm is difficult enough to find with an energetic amateur but to find it flourishing and competently so in one of his generation is proof positive that once understood, calligraphy is less of a chore and more of a joy. This book is visual evidence of the pleasure such unconscious skill can produce.

Vivat scriptoriae.

Mike Hudson. Mike, amongst other things, is a calligrapher.

Soviet Textile Design of the Revolutionary Period
I. Yasinskaya.
Thames and Hudson 1983.
$27.00. (Colour plates).
106 pp.

Let me say that the binding on this $27 book broke within two days of reading. The naked text lies at my elbow without its cover — adorned only with its $27 price tag.

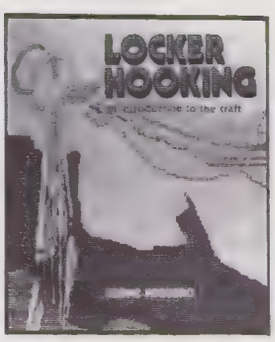
This is the first real view we have had of Soviet textiles from the halcyon days of the Revolution. There have been glimpses of them in the major Russian art surveys and a major exhibition of textiles and fashion in Germany some years ago, but no publication devoted strictly to textiles.

Russian designs for textile prints during this period are so fresh and innovative, they seem ahistorical. Somehow, the rush of creative energy accompanying the revolutionary era unlocked a repressed design sense that astonishes still. Artists of the period were forced in many instances to put their art to the service of the masses (to use the jargon . . .) Death to Art! In Art's place came a host of -isms. My favourite is productivism — art in the service of production. With traditional painting obsolete, decorative arts were raised up. Textiles, clothing, stoves, tableware, furniture — these became important matters for Russian artists. **Serve the people** and furnish them with well-designed articles, useful in their daily lives.

This book documents many of these fabrics and provides rich source material for print-designers or anyone interested in graphic images. It also contributes to what is known of the more obscure artists of this period. Popova, Stepanova, Exter and the better known figures get very little coverage.

If art historians could only put some of these designs in their endless lectures on Russian Constructivism, what a great revelation it would be. Many of the textile prints hold their own beside some of the best-known paintings of the period. The book is recommended but too expensive.

Michael Bogle.



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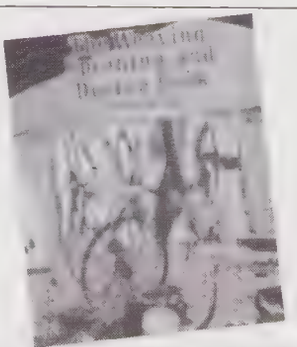

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464 St Kilda Road, Melbourne 3004.

The History of Furniture
Introduction by Sir Francis Watson. Nine contributing authors. Orbis Publishing Ltd., London, 1976. Reprinted and updated 1982. 320 pp; all colour plates. Chapter bibliographies. $29.95.

The first colour plates in this comprehensive history of furniture illustrate examples of the lavishly decorated furniture from the tomb of Tutankhamun. Turning to the final pages we find examples of fibreglass and plastic chairs and the latest mad, colourful designs from the Italian company *Memphis*. From the sublime to the ridiculous? Not so, for in between is a wealth of information, textual and illustrative, that provides a context and thus a basis for objectively appreciating both past and present furniture styles.

The book is introduced by Sir Francis Watson, formerly Surveyor of the Queen's Works of Art, London, with a foreword by Sir John Pope Hennessy. Successive periods and styles are then explored over nine chapters, each written by a specialist.

Beginning with ancient and medieval furniture, much of which is known only through surviving pictorial records, principal styles are traced through chapters on Renaissance, Baroque, Rococo and Neo-classical furniture. The last four chapters are devoted to a survey of 19th and 20th century furniture, in itself of some significance for until quite recently neither century was considered worthy of scholarly attention.

Fortunately, attitudes toward the appreciation and documentation of furniture and other decorative arts are rapidly changing and this book reflects and promotes this new approach. No longer is the history of furniture limited to the study of a few major designers and cabinetmakers, nor is it considered outside the context of the social forces that determined its form and decoration. For what is fascinating about the study of furniture is not only its outward, physical appearance, but also the background of social, aesthetic and technological change against which it was produced. Explanation and interpretation of this background forms a major focus of the book.

How much, for instance, is our understanding of the taste for Egyptian revival furniture at the beginning of the 19th century heightened by the knowledge that the fashion developed directly out of the Napoleonic campaigns on the Nile at the turn of the century? Or that the success of the ubiquitous bentwood chair, still popular today, was the direct result of one man's typically mid-19th century search for a viable means of mass producing component chair parts.

Important also in the study of furniture are the architectural settings for which particular pieces of furniture were designed and the disposition of furniture within interior schemes. Both are given due recognition in this book through the text and particularly the illustrations which frequently include historic house room settings or contemporary paintings of interiors.

For those who know next to nothing about the history of furniture, the wealth of colour plates alone in this book provides a substantial and tantalising introduction. For those inspired to read on, the text happily supports these illustrations, presenting a concise and comprehensive account of each period covered. Not a simple task, given the scope and complexity of the subject!

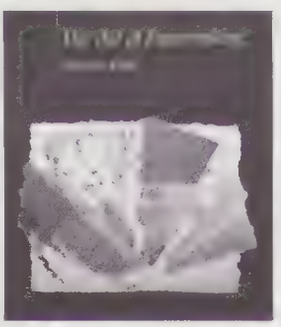
Anne Watson. Anne is Curator of Furniture and Architectural Decoration at the Museum of Applied Arts and Sciences, Sydney.

The Art of Papermaking, Bernard Toale, 136 pages, 175 illustrations, 34 colour, Davis Publications Inc., $24.95.

John Barcham Green when writing about the family firm at Hayle Mill said, 'Making paper by hand . . . is an art calling for the utmost skill and experience and can only be carried out by real crafts-people. There are no textbooks or lectures to help one master the craft: to do so one must be an apprentice, love the work, and in fact make it one's hobby too.'

(**One Hundred and Fifty Years of Papermaking by Hand,** J. Barcham Green, 1967).

Bernard Toale has not attempted to write a definitive text book, he has written a book where he shares the knowledge acquired as the result of his experiences and fascination with the art and craft of papermaking. Currently a lecturer at the Massachusetts College of Art, he is nationally known as an artist and writer. He is also co-owner of Rugg Road Handpaper Mill and has a wealth of practical experience.



The text is concisely written and the photographs, which illustrate the processes described, are clear and informative. The contents include a brief history of papermaking and chapters on 'Oriental and European Papermaking', 'Papermaking from Plants' and, finally, an instructive chapter on 'Contemporary Sculptural Paper Techniques'.

Step by step illustrations guide the artist through the process used by traditional Oriental papermakers, and ideas for adapting the equipment and material to suit the beginner are all given.

In the chapter detailing methods used by European papermakers, special attention is given to the use and care of felts and graphic descriptions of beaters and presses, as well as clear diagrams and photographs. These will enable the enterprising papermaker to construct similar apparatus. An outline of the principal requirements for building a small papermill is given, qualified with a warning that such ventures can be very costly. Dyes to colour the pulp are also discussed and a table of tested pigments used for colouring is given.

In 'Papermaking from Plants', practical information is given to the beginner to encourage the use and experimentation with all plant materials. The author's conscientious instruction on specific processes that could be dangerous are all clearly printed in bold type.

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Probably the section on contemporary sculptural techniques will be of most interest to current papermakers, particularly those who wish to explore the possibilities of pulp into paper into sculpture. Details of moulds, deckle boxes and vacuum table casting, with specific instructions for building home equipment are given and appear practical.

A wide range of contemporary work by artists such as David Hockney, Fredric Amat, Kathryn Clark and Susan Lyman colourfully illustrate the text, showing innovative ideas and adding much to the appeal of the book.

A comprehensive glossary and a very useful appendix giving a list of production hand papermills, teaching studios, bookbinders and other suppliers, including two Australian mills, concludes a well-presented publication.

Although the book is written in the United States of America and relates to materials available there, it is sufficiently broad in its content to be useful to the serious beginner anywhere in the world, and dedicated papermakers especially those interested in the contemporary facets of papermaking will find it a useful reference.

Kath Trendall. Kath is from Plumtree Press, Applecross, WA, a small press producing limited editions on handmade paper with woven bindings.

Country Samplers Zuelia Ann Hurt. Harper & Row, 1984 $27.50

Ms Hurt is a professional designer for the needle-art industry and a contributing editor for a craft and decorating magazine. She was a consultant for Reader's Digest Complete Guide to Needlework.

The basis of this book is a selection of 30 samplers submitted to a competition held by **Progressive Farmers Company** in 1979. The author has had much experience in putting clear instructions to her readers through the medium of craft kits and detailed guides to specific projects. This book seems to be a half-way house between specific instruction and the encouragement of individual creativity.

The readers at which this book is aimed would perhaps, be the country needleworker, wanting to make a sampler that was relevant to his/her own life-style, or those who yearn for the nostalgia of yesteryear, particularly in farming communities where the sampler is a recognition of an artist's skill and creativity. The book starts with an interesting chapter on the part the sampler has played in training women as needleworkers, the importance of which has waned, with the advent of printed books of stitches and patterns. However, the execution and use of stitches and motifs necessary in the production of a sampler still give a better understanding of their application and limitations than culling information from a book, so that the sampler will never be entirely outdated. This would be one of the few books encouraging you to actually make a sampler and showing you how to go about it.

This book provides some useful information that is not readily available elsewhere. A range of even-weave materials is both illustrated and described (although some of this would be very hard to track down in Australia). There is a good summary of suitable threads, decorative trims and equipment. Clear instructions are given on reading coded colour charts for canvas work, lay-out of the work, enlarging designs, making mirror-images and corner designs, and lastly how best to turn a line drawing into a charted design or a chart in a design suitable for freehand work. Part of the very good section of full colour illustrations is given over to 28 gift, household and clothing projects that make use of the motifs and the eight page glossary of simple suitable stitches.

This is a well produced book and would be a welcome addition to a school or club library, for the teenager or the not too confident needleworker seeking guidance on how to make decisions about his/her own work so as to create a more individual object.

June Oliver. June is a teacher of patchwork, quilting, machine and hand embroidery.

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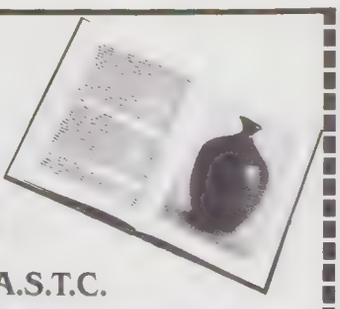

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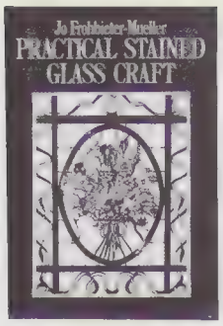


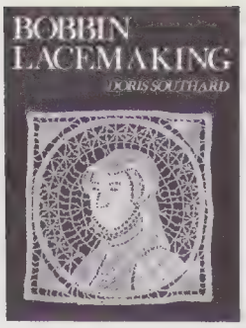
Practical Stained Glass Craft Jo Frohbieter-Mueller. David & Charles 1984 $17.95

I believe this book was written for the home hobbyist with not an inkling of stained glass yet with a desire to create in glass. If this be the case I credit the hobbyist with more creative imagination than this book gives credence for. I observed with horror the 110 figures of poorly designed objects starting from the simple garishly multicoloured butterfly dingle-dangle to the complex boy with the three-dimensional fishing pole made of bamboo surrounded by hanging grapes, teddy bear and frog. Although my criticism is harsh I believe it is justified. At a time when professionalism and a high standard of quality is imperative to enhance the honour of the craft, books like this one doesn't help.

A basic approach to the techniques of making a suncatcher, lamp or window, graded according to the amount of skill needed, are discussed but no alternative avenues to difficult cuts of glass or problems of leading up are expanded upon. This is where working on one's own becomes a problem and discourages and frustrates the hobbyist. A practical guide to health care and organizing space for this work away from the major activity of home life, children, animals and food was not even mentioned, or a simple yet concise history of glass to acquaint the hobbyist with the age-old craft.

For these reasons I believe the following books will be of greater value: Peter Mollica's book **The Stained Glass Primer** or Patrick Reyntiens' **The Techniques of Stained Glass** or **Patterns and Designs in Stained Glass 3** by Joel Wallach.

Ede Horton. Ede is a stained glass artist.



Bobbin Lacemaking Doris Southard. Scribners, 1983. 213 pages, photographs and diagrams not numbered. $22.95

This book is primarily aimed at those beginning this absorbing craft, although it also contains useful hints and tips for the more experienced lacemaker. The first chapter deals with a brief history of bobbin lace (I say brief in view of the latest volume published on the history of lace) but there are lots of interesting photographs of the various shaped pillows and bobbins which lacemakers like to use or have used over a great number of years. Of particular interest to Australian lacemakers is the 'Princess' Pillow which is described as an 'Antique American Pillow' . . . 'manufactured by the Torchon Lace Company of St. Louis, Missouri'. Many contemporary Australian lacemakers are perhaps not aware that this company had a branch in Collins Street, Melbourne in the early 1900s.

The second and third chapters deal in detail with how to make pillows and bobbins. Suitable threads related to graph sizes are discussed and the intricacies of making patterns is dealt with quite fully, followed by very clear text and diagrams on how to make the two basic stitches. Although the terminology used is a little different from that used by Australian tutors, the end result is the same. Those just starting should have little difficulty understanding.

These chapters are followed by 12 Lessons, starting off with a simple braid and slowly working through a series of torchon lace patterns, including corners, increasing one's knowledge of the techniques with every piece tried. Lesson eight deals with spiders and it is recommended that anyone making lumpy spiders tries the solution given in this chapter.

Lesson ten will also be of interest to lacemakers having problems with tallies and leaves. I nearly always use the tricks given here to solve the nasty problem of having tallies and leaves go out of shape. The section finishes with Lesson 12, which deals briefly with other kinds of laces.

One of the many nice things about this book is the fact that the text is not crammed up on the pages. This does make for easier reading and quicker understanding. All the diagrams and patterns are extremely clear and very easy to see. The samples in the photographs are generally well worked and the photographs themselves are excellent.

The author stresses the need for personal comfort while working. She will tell you what she does and also what other people find successful and exhorts you to experiment to find your own comfort level. I found this refreshing in print as so many tutors are more concerned with technique and do not give enough thought to personal comfort whilst teaching.

The Bibliography separates books on techniques from books on history and from my own knowledge most of these are still available or have been reprinted in the last couple of years.

The author has obviously not forgotten her own frustrating learning experiences and she has endeavoured to follow through each step in a logical manner, taking the hit-and-miss out of learning for those following on.

Betty Franks. Betty has an advanced teaching certificate from the Australian Lace Guild.

Colour Guide to Decorating Ceramics Nicoletta Zanardi. David & Charles $15.95

This book is of Italian origin and if the painting capabilities and teaching methods of Nicoletta Zanardi are a guide to the standard of porcelain painting in Italy, then they are far behind us in Australia.

Although the author's qualifications are not given, I assume that she is a teacher of the art, and as the title suggests, this book is aimed towards students and people

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wishing to learn the techniques of decorating ceramics or porcelain.

The subject matter, style and teaching are of little value to the Australian painter. The painting techniques, supplies and even the china ware she paints on are outdated compared to those available here. Most Australian painters would be disappointed with the contents and pieces photographed in this book. The techniques she shows are more thoroughly dealt with in other books readily available.

As there are already so many good reference and text books available on this subject, I do not feel that this book has a place amongst them. The shame is that the interested public could get the wrong ideas about our beautiful art of porcelain painting from seeing this publication on bookshop shelves.

This book was shown to several leading teachers who agreed that it would be an unsuitable presence amongst our already overflowing market of overseas publications.

Sandra Brown. Sandra is the Vice-Chairman, The Teaching Institute of Porcelain Art. (T.I.P.A. NSW)

Painting China and Porcelain. Sheila Southwell. 1980 Blandford Press, Poole, Dorset, U.K. 78 pages. 14 coloured plates.

Having studied under Elsie Flaxman for a number of years, Sheila Southwell, as a very knowledgeable porcelain artist, has presented this extremely informative book on china painting. She thoroughly knows her subject and has gleaned advice and material from soundly reliable sources.

Although more experienced students would gain immensely from her book, Sheila has directed it to beginners in the art of painting on china and porcelain and her precise instructions and advice are imparted in a clear and understandable manner.

Many books on china painting assume that the reader is already versed in the basic knowledge of drawing and painting but Sheila encourages the novice painter step by step along the path to self-expression and inspires her to visualise the finished piece.

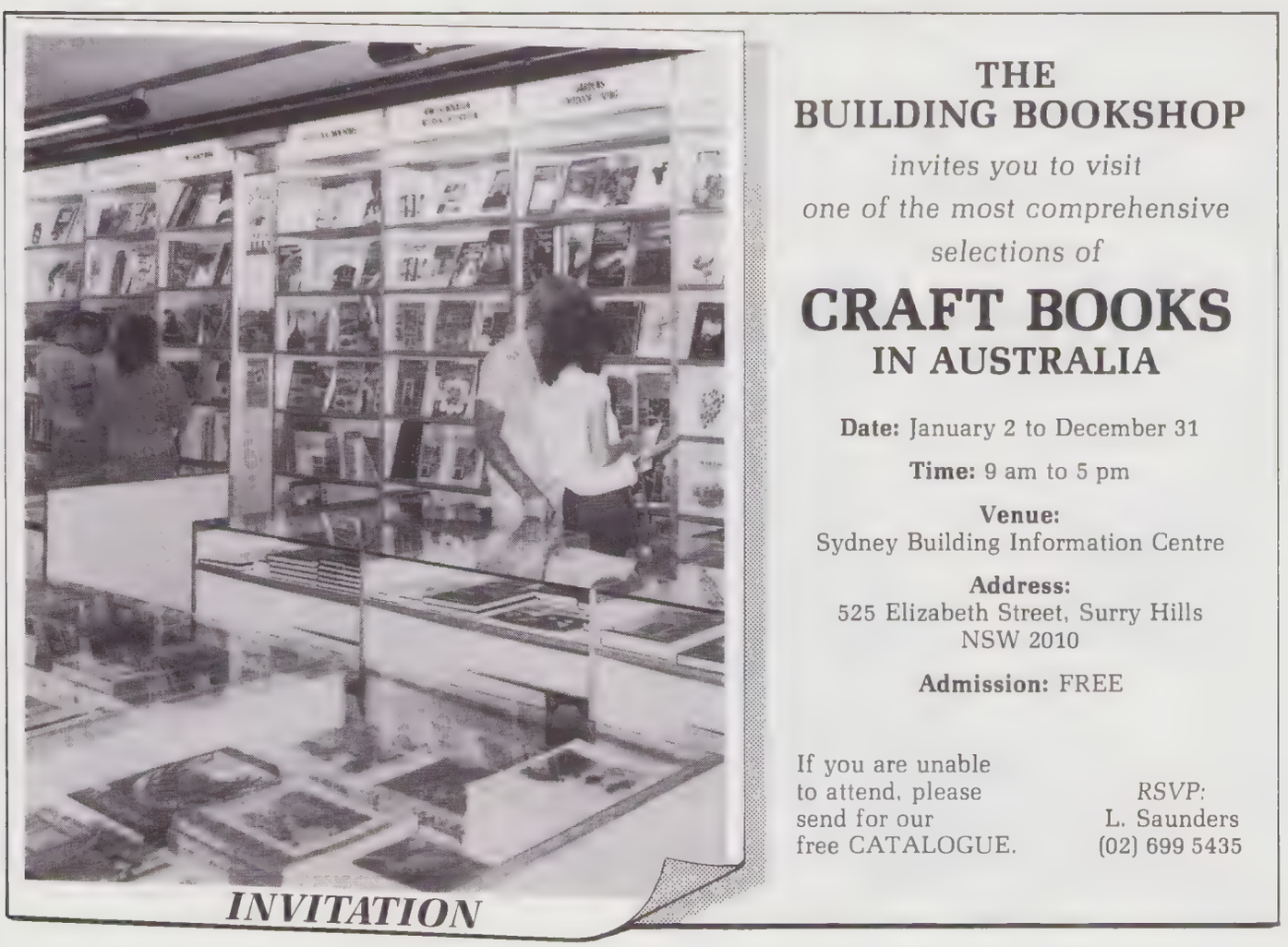
All aspects of china painting are covered with the beginner in mind and her chapter on the early history of the introduction of china to Europe is most informative. The materials used in china painting and how to use these materials are thoroughly covered. Her aim in painting is to achieve a naturalistic effect, keeping in mind colour harmony and flow of design and she conveys this to her reader by very well executed sketches.

All types of backgrounds are described and for those who are a little further advanced she explains dry dusting and grounding and presents a very comprehensive chapter on the various types of gold, silver and platinum. She also shares with the reader her experiments with the beautiful iridescent colours of lustre. She details the use of enamels and raised paste, describing the method of mixing and applying to enhance the completed item.

The chapter on kilns and firing must inspire any china painter to experience the thrill of firing her own china and hurrah — she has even produced a temperature conversion table that encompasses all systems. A great boon as many books on this subject only quote the temperature system of the country of origin leading to confusion and misunderstanding.

The simple useful designs, tested tips and coloured plates must be of immense value to the beginner and the Tutankhamun plate an inspiration to all. I would thoroughly recommend this book to anyone thinking of entering the fascinating world of china painting and to those struggling to understand the initial steps.

Una Edwards. Una is a porcelain painter and teacher.



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The Museum of Australia will be Canberra's newest museum. A bushland setting outside the parliamentary triangle has been chosen but no construction has begun as yet. The museum has begun collecting, however, and they have their first storage area: A state-of-the-art facility to safely store Australia's cultural patrimony.

The Museum of Australia Store was commissioned by the National Capital Development Commission in late 1981 and the building was finally completed in May 1984.

As the Collection of the Museum of Australia was housed in numerous buildings throughout Canberra and as it grew beyond these buildings, a central facility was needed. With the planning and building of the Museum of Australia imminent, there was an added impetus.

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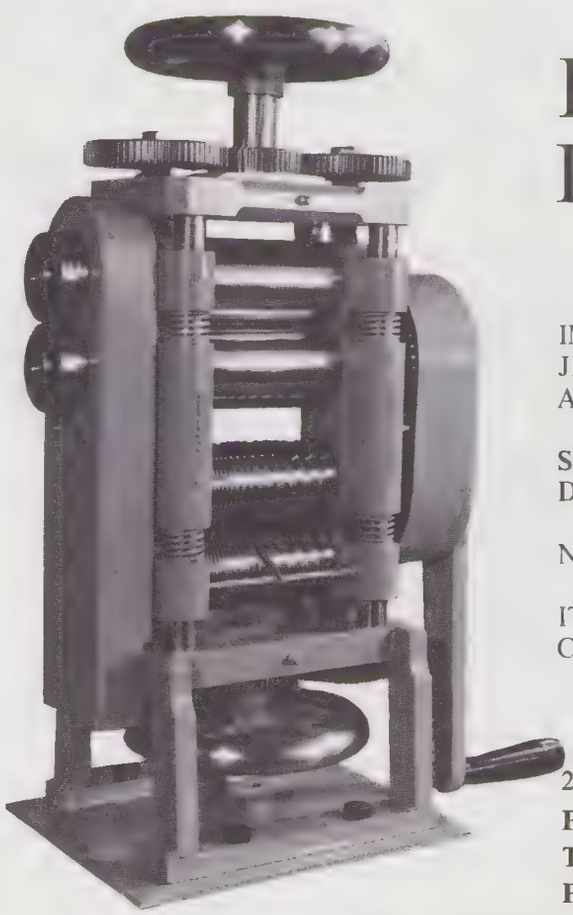
The General Store is designed to accommodate objects as large as a locomotive or a steamroller. The Controlled Environment Store contains a sacred store for particular Aboriginal objects and a special store with protection for valuable objects such as bark paintings and artworks.

A Laboratory and Research area will cater for restoration work for items in the Collection. The Australian War Memorial Repository is situated across the road. Their more extensive laboratory facilities will be used when required.

The modern building has metal clad walls which sit on a brick masonry base. There is a high level of security within all areas and it is connected to a Security Company. The Collection is not open to the public but is available to researchers.



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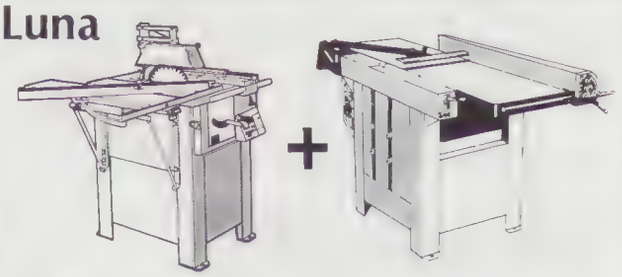

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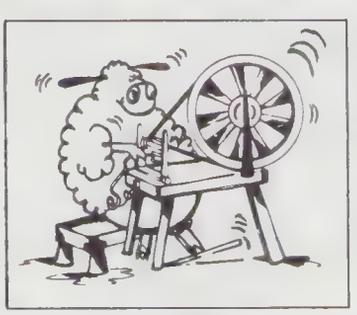

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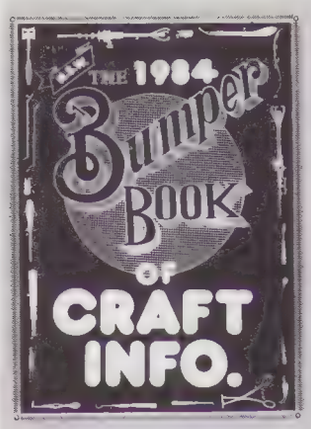

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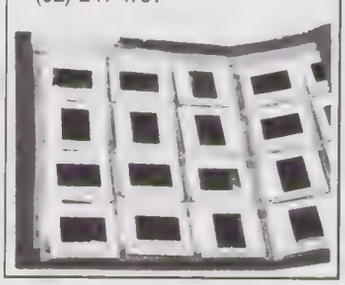

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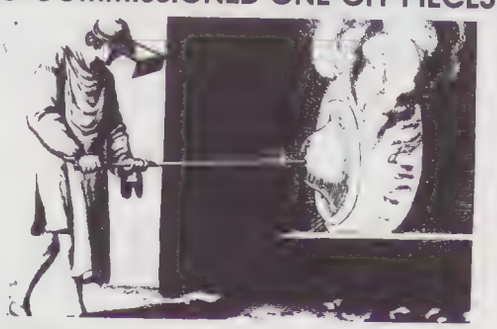

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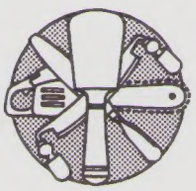

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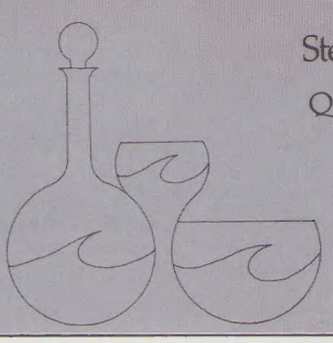

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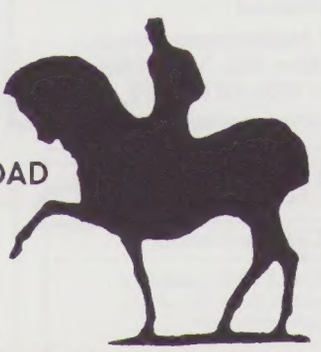
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